Clarendon Press Series

VIRGIL

BUCOLICS AND GEORGICS

EDITED

WITH INTRODUCTION AND NOTES

BY

T. L. PAPILLON, M.A.
FORMERLY FELLOW AND TUTOR OF NEW COLLEGE

AND

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PREFACE.

THE text of this edition (as of the former edition published by the Clarendon Press in 1882) is based upon that of Ribbeck with certain modifications, particularly in matters of orthography. No attempt is made to reproduce the variety of spelling found in the best MSS.—e. g. *inpius*, *impius*, *navis* (n. plur.) *naves*, *lacruma lacrima*, *volnus vulnus*, *vortex vertex*, *linquont linquunt lincunt*—a variety which it is hard to believe that Virgil himself would have sanctioned. Where MSS. and inscripotins fluctuate between different forms (e. g. *-es*, *-is*, *-eis*, in nom. plur. of *i-* stems), it seems best for practical purposes to adhere to the normal spelling of the language in its fixed literary form: avoiding on the one hand the 'conventional' spelling of the Renaissance Scholars, with barbarisms such as *coelum*, *coena*, *lacryma*, *sylva* due to the false notion that Latin was derived from Greek; nor claiming, on the other hand, either to reproduce the text exactly as Virgil wrote it or to decide on *a priori* grounds what he ought to have written.

The Commentary has been revised throughout by both Editors, and to a considerable extent re-written, with the object of making it more generally useful to students at the Universities and in the higher forms of schools. The Introduction has been abridged by Mr. Papillon from that of the former edition: most of the discussion upon the history of the

text and upon Latin orthography being omitted as being outside the scope of such an edition as this.

In the preparation of the first edition the books principally used were Professor Conington's standard commentary, completed by Professor Nettleship; the editions of Forbiger, Gossrau, and Kennedy; Professor Nettleship's 'Suggestions Introductory to a Study of the Aeneid,' and Professor Sellar's volume 'On the Roman Poets of the Augustan Age.' In revising the notes the Editors have had the advantage of consulting Mr. Sidgwick's school edition, from which they have derived many valuable suggestions. The original Editor desires also to repeat his special obligation to the Venerable Edwin Palmer, D.D., Archdeacon of Oxford and Canon of Christ Church, formerly Fellow and Tutor of Balliol College; to whose lectures on Virgil he looks back as the foundation and stimulus of any Virgilian learning that he possesses, and by the use of whose MS. notes he was much assisted in compiling the former edition.

T. L. P.
A. E. H.

LIFE AND POEMS OF VIRGIL[1].

1. PUBLIUS VERGILIUS MARO was born Oct. 15th, B.C. 70, at Andes, a 'pagus' or country district near Mantua and the river Mincius, whose green banks and slow windings are recalled with affectionate memory in the Eclogues and Georgics. His parents were of obscure social position: but, like those of Horace, were able to appreciate their son's talent, and give him the best education then obtainable. At twelve years old he was sent to Cremona: and at sixteen, on assuming the 'toga virilis,' went to Mediolanum (Milan) for one year, removing thence to Rome in 53 B.C.; where he studied rhetoric under Epidius, and philosophy under Siron, a celebrated teacher of Epicureanism. In one of the collection of short poems known as 'Catalepton' (τὰ κατὰ λεπτόν, 'minor poems') or Catalecta (καταλεκτά, 'selections'), perhaps composed during his stay at Rome, Virgil expresses his preference for philosophy over rhetoric:

> Ite hinc, inanes, ite, rhetorum ampullae,
> Inflata rore non Achaico verba,
> Et vos, Stiloque, Tarquitique, Varroque,
> Scholasticorum natio . . . . . .
> Nos ad beatos vela mittimus portus,
> Magni petentes docta dicta Sironis[2].

Traces of the poet's early taste for philosophy, here first expressed, appear in a few well-known passages of his later poems, e.g. the song of Silenus in Ecl. vi; the references to didactic poetry in G. ii. 477 sqq.; the song of Iopas, Aen. i. 742–6; and the exposition of the 'Anima Mundi,' Aen. vi. 724 sqq.; as also in his admiration for and intimate acquaintance with the writings of Lucretius.

[1] In this edition the English spelling 'Virgil' is retained in preference to the less familiar 'Vergil,' used by some modern editors. The Latin form of the poet's name is 'Vergilius': but the Anglicised form 'Virgil' has (like 'Horace,' 'Livy,' 'Athens' &c.) the sanction of long usage, and is as legitimate for us as 'Virgilio' for Italians, or 'Virgile' for Frenchmen.

[2] Catal. vii.

2. It is uncertain how long Virgil remained at Rome. His stay there may have been interrupted by the outbreak of the Civil War in 49 B.C.; and he is said (though on no certain authority) to have studied at Neapolis (Naples) under one Parthenius. In B.C. 43 we find him at Mantua, engaged upon the Eclogues. In 41 B.C. he was ejected from his paternal farm by one of the soldiers to whom the Triumvirs Antonius, Octavianus, and Lepidus had assigned grants of land in Cisalpine Gaul. To this trouble Eclogues i and ix refer. Ecl. i speaks of a journey to Rome and restitution of the farm; Ecl. ix only alludes to ejection from it. If therefore Ecl. i is the earlier poem, it is necessary to suppose that he was a second time turned out, and that Ecl. ix refers to this second ejection. But probably Ecl. ix, containing a complaint of injury, was written earlier than Ecl. i, expressing gratitude for the redress of the injury. Ecl. iv and viii are complimentary to Pollio and Gallus, two friends who, holding important offices in the district, had backed the poet's application to Octavianus for the restitution of his farm; and Ecl. vi was perhaps a mark of gratitude to Varus, who had also assisted him. Ecl. v, which alludes to the apotheosis of Julius Caesar, may have been written 43–41 B.C.; and it must be later than Ecl. ii and iii, which are alluded to in it (ll. 86–7). Tradition connects Ecl. ii with Pollio, and Ecl. iii speaks of him (l. 84) as encouraging the poet: and one or both of these poems may have been written in 43 B.C., the year of Pollio's term of office as 'legatus' in Cisalpine Gaul. Ecl. ix (according to the view just given) was written in 41 B.C.; Ecl. i, iv, and perhaps vi, in 40 B.C., after the restitution of Virgil's farm; and Ecl. viii in 39 B.C., the year of Pollio's return in triumph from Illyria; Ecl. x, written about 38–37 B.C. when Agrippa was commanding an expedition across the Rhine into Gaul, being the last of the series. The composition of the Eclogues thus falls between the years 43 and 37 B.C.: their order (excluding Ecl. vii, which gives no indication of date) being presumably ii, iii, v, ix, i, iv, vi, viii, x.

3. In some difficulty connected with his farm, Virgil had been assisted by C. Cilnius Maecenas, the famous patron of his later years, in compliment to whom, and at whose suggestion[1], he

[1] G. iii. 40–1:

Interea Dryadum silvas saltusque sequamur
Intactos, tua, Maecenas, haud mollia iussa.

undertook the 'Georgics,' an agricultural poem based on the didactic poetry of Hesiod, Nicander and Aratus, as the Eclogues upon the pastoral poetry of Theocritus. The Georgics were read by Virgil and Maecenas to Augustus on his return from the East in 29 B.C.: and if, as Suetonius tells us, Virgil was engaged upon them for seven years, he began them in 36 B.C., a date intrinsically probable from the completion of the Eclogues in 37 B.C., and incidentally confirmed by the allusion in G. ii. 161 to the Julian harbour constructed in that year. At the end of G. iv Virgil himself states that much of them was written at Naples; and from G. iii. 10 it has been inferred that he had visited Greece: though the words 'Aonio deducam vertice Musas' need not imply more than 'Ascraeumque cano Romana per oppida carmen' (G. ii. 176)—i.e., the imitation and adaptation of Greek models. The only recorded visit of Virgil to Greece is that at the end of his life: but there is some difficulty in connecting with this the ode (i. 3) in which Horace speaks of the visit of his friend Vergilius to Attica, and an earlier visit is at any rate possible.

4. The remaining ten years of Virgil's life (29–19 B.C.) were devoted to the 'Aeneid,' the most enduring monument not only of his own fame, but of the fortunes of Rome; the epic of the Roman empire; the sacred book of the Roman religion, as summed up in the conception of 'Fortuna Urbis,' with its visible embodiment in the person of the Emperor; the expression of all the varied beliefs of the time—national, religious, historical, mythological; the 'Gesta Populi Romani,' as some called it on its first appearance. Ten or twelve years before, as we learn from Ecl. vi. 3–5, Virgil had thought of singing 'reges et proelia'; but the idea of an epic poem did not probably take definite shape in his mind before 29 B.C., in which year he writes (G. iii. 46–48) that he intends to celebrate Caesar's exploits. In the year 26 B.C., Augustus, then absent on a campaign in Spain, wrote to ask for a sight of the first draft of the poem or of selected passages from it: Virgil replied[1] that he had not yet completed anything worthy of his great undertaking or of the Emperor's ears: but three or four years after he consented to read three books (Aen. iv, vi and another) to the Emperor, the date being approximately determined by the death B.C. 23 of the young

[1] The poet's reply, or what purports to be such, is preserved by Macrobius, Sat. i. 24. 11.

Marcellus, to whose memory the famous passage vi. 860–886 was inserted. According to Suetonius, Virgil first drafted the story in prose, and then wrote different parts of it in no certain order, as the fancy took him: the division into twelve books being part of his original plan. Internal evidence bears out this statement: thus e.g. Book ix, where Nisus and Euryalus are introduced as though for the first time, was perhaps written before Book v, where they take a prominent part in the games[1]. Books iv and vi, as has been stated, were in a finished state about 23 B.C. Book iii was perhaps written before Book ii, or at any rate before Creusa's prophecy (ii. 775 sqq.) which is unnoticed in Book iii. The poet never lived to carry out his intended revision and correction of the whole epic: and the wonder is not that inconsistencies are found in it, but that the story is, on the whole, so consistently and harmoniously worked out.

5. In the year 19 B.C. Virgil, then in his 51st year, set out to travel in Greece and Asia, intending to devote three years to the completion and correction of the Aeneid. At Athens he met Augustus returning from the East and decided to go back with the Emperor to Rome: but was taken ill at Megara and died at Brundisium on Sept. 21st. His ashes were taken to Naples and buried in a tomb on the way to Puteoli, upon which was inscribed the pithy but comprehensive epitaph:

> Mantua me genuit, Calabri rapuere, tenet nunc
> Parthenope; cecini pascua, rura, duces.

He is said to have acquired, from imperial and other benefactions, a considerable fortune: half of which he left to his half-brother, a quarter to Augustus, and a twelfth to Maecenas and each of his friends Varius and Tucca. To the two latter, as literary executors, he left all his writings on the understanding that they should publish nothing which he had not already published. Fortunately for literature, they saw that the truest friendship would be shown in disregarding such requests, and proceeded to edit the Aeneid with only such corrections as were absolutely necessary, leaving unfinished lines and inconsistencies of detail exactly as they found them. In what they did and in what they left undone, they were faithful to their friend's memory. Nor is the tradition improbable that they acted under the instructions, or at least with the sanction,

[1] Aen. ix. 176–181; v. 294–361.

of the Emperor himself: for besides the friendly interest which he is known to have taken in Virgil and his work, Augustus was fully capable of discerning the merits of that work and its probable value as a testimony to his own renown. Policy, no less than literary taste, would determine so shrewd a ruler to encourage such 'vates sacri' as Virgil and Horace.

6. The poetical reputation accorded to Virgil was immediate and lasting. The friendly prediction of Propertius written while the Aeneid was in progress—

> Cedite Romani scriptores, cedite Graii;
> Nescio quid maius nascitur Iliade—

hardly outdid the estimate actually formed of it upon its appearance. From all literary circles in Rome, and particularly from poets, Virgil won immediate and unstinting appreciation. Ovid writes of him—

> Tityrus et fruges Aeneïaque arma legentur,
> Roma triumphati dum caput orbis erit:

and later Roman poets, with the exception perhaps of Lucan, paid him the sincere flattery of undisguised imitation. Juvenal has many references to familiar passages in the Aeneid: Martial, among other tributes of admiration, says that Virgil might have surpassed Horace in lyric and Varius in dramatic poetry: and Pliny the younger tells us that among the busts, etc. possessed by the poet Silius Italicus were those—'Vergilii ante omnes, cuius natalem religiosius quam sui celebravit, Neapoli maxime, ubi monumentum eius adire ut templum solebat.' But perhaps the greatest testimonies of literary genius to his influence are the frequent imitation of his style in the language of Tacitus, and the homage paid by Dante, as by a disciple to his master. His writings soon became, and continued into the Middle Ages to be, the great text-book of education: and, together with the events of his life, supplied material for lectures, essays and comments to a long series of grammarians and collectors of literary gossip like Aulus Gellius and Macrobius. His name in due course became the centre of various popular traditions: some of which represented him as an enchanter or magician, others as a Christian teacher. The association of his name with magic powers may have been suggested partly by Ecl. viii (Pharmaceutria), partly by the account of the

world below in Aen. vi, partly by his mother's name Magia: and perhaps led to the peculiar mode of divination known as the 'Sortes Virgilianae'—i.e., opening the poems at random to find some omen for the future. The other class of traditions originated in the supposed connection of Ecl. iv ('the Messianic Eclogue') with prophecies of Christ, which took a strong hold on the imagination of Christendom, and may have contributed to Dante's selection of Virgil as a guide through the 'Inferno' and 'Purgatorio.'

7. For questions affecting the literary criticism of Virgil's poetry, the student is referred to Professor Sellar's volume on 'The Roman Poets of the Augustan Age,' Professor Nettleship's 'Suggestions Introductory to a Study of the Aeneid,' and the Introductions in Professor Conington's edition. A word may here be said on two points which are often insisted upon in disparagement of Virgil's fame. Want of originality is the commonest, as it is the easiest, charge. The borrowed element lies upon the surface. The Eclogues reflect, or rather reproduce Theocritus; the Georgics are, as Virgil himself calls them, *Ascraeum carmen*, a reminiscence of Hesiod; and the Aeneid is full of imitations of Homer, which to modern taste seem crude and inartistic. But the ideas of Virgil's own time were different. Imitation of Greek models was characteristic of all Roman literature. And as the only great presentment of heroic times open to Virgil was that of the Homeric poems, it would have seemed impossible for him to cast his epic in any other mould than that of the Iliad and Odyssey. 'To reproduce their form in Roman outline, use their details, absorb their spirit, surpass if possible their effect, would be his first and most natural ambition;' as indeed he himself expresses it (G. iii. 10)—

> Primus ego in patriam mecum, modo vita supersit,
> Aonio rediens deducam vertice Musas.

So Horace lays down his canon of success in poetry—

> Vos exemplaria Graeca
> Nocturna versate manu, versate diurna:

and estimates in language not unlike Virgil's his own title to poetic fame—

> Dicar . . . ex humili potens
> Princeps Aeolium carmen ad Italos
> Deduxisse modos. (Od. iii. 30. 10.)

We see from Horace that increased familiarity with Greek masterpieces made Roman critics of the Augustan age depreciate their own early literature: and similarly, the great advance of Greek scholarship in modern times has led recent critics to disparage Virgil's claim to rank among the great poets of the world. But the unbroken ascendency of eighteen centuries, and the unquestioning homage paid by scholars, critics, poets, orators and statesmen to the 'chastest poet and royalest, Virgilius Maro, that to the memory of man is known,' are facts that cannot be gainsaid: and a poet whose genius could absorb the admiration of Dante, and whose influence probably helped more than any other to inform the poetical spirit and verse of Milton, must have had wider and more solid qualities than mere technical skill in versification—something more than the dignity of expression, exquisite rhythm, and delicate tenderness of handling, which all recognise.

8. Virgil has also, in common with Horace, incurred the reproach of undue servility and court-flattery. From a modern point of view, no doubt, the language which each poet uses about Augustus is open to such criticism: but if we go back to the literary conditions and ideas of their time, we see that it expresses a genuine popular sentiment for the Emperor as the visible impersonation and representative of the fortunes of Rome. Feelings of Greek hero-worship, of Eastern monarchical sentiment, and of revived national enthusiasm for the 'Imperium Romanum,' centred in Augustus as the restorer of peace and order after civil war and bloodshed, and as the upholder of the old Roman customs and religion against the threatened inroad of Eastern barbarism with Antony and his 'Aegyptia coniunx.' From this point of view the opening lines of Georg. i and iii, and similar passages, however repugnant to modern taste, are neither unnatural nor derogatory to Virgil's poetic fame. Right or wrong, they express the thoughts not of a courtier, but of a nation; and the poet by whom those thoughts are 'married to immortal verse' deserves, if ever poet did, the name of 'national.'

9. The text of Virgil's poems rests upon a greater variety of MSS. than almost any other ancient writings with the exception of the New Testament. The 'uncial' or 'capital' MSS. of the 4th and 5th centuries A.D. are the oldest extant specimens of writing (as distinguished from letters cut on stone), except a few fragments, e.g., of papyrus from Herculaneum. And while comparatively few Latin

authors are represented by even one MS. of so early a date, and some of the most important (e.g. Horace, Lucretius, Caesar) by nothing earlier than the 8th or 9th century A.D., of Virgil there are four more or less complete MSS. and three sets of fragments that can be assigned to the 4th and 5th century[1]. The four great MSS. are—

1. 'Vatican' (F.), in the Vatican Library at Rome: 4th century: contains portions of G. iii, iv, and Aen. i–viii.

2. 'Medicean' (M.), in the Laurentian Library at Florence: 5th century: contains Ecl. from vi. 48, Georg. and Aen.

3. 'Palatine' (P.), in the Vatican Library at Rome, formerly in the Palatine Library at Heidelberg: 4th century: contains Ecl., Georg. and Aen., with 33 leaves out of 280 wanting.

4. 'Roman' (R.), in the Vatican Library: 4th century: contains Ecl., Georg. and Aen., with 76 leaves out of 309 wanting.

The following are fragments:

5. 'St. Gall Palimpsest' (G.), in the Library of St. Gall (Switzerland): 4th century: 10 leaves containing portions of G. iv, and Aen. i, iii, iv.

6. 'Verona Palimpsest' (V.), in the Chapter Library at Verona: 4th or 5th century; 51 leaves containing about 1320 lines.

7. 'Berlin Palimpsest' (A.), 4th century: 7 leaves, partly at Rome, partly at Berlin, containing G. i. 41–280, iii. 181–220.

Besides these leading authorities, there is a great number of later 'cursive' MSS., from the 9th century onwards (the Bodleian Library alone has 45), of little independent value. Incidental testimony to the text of particular passages is given by the remarks of ancient commentators that have been preserved to us, e.g., Donatus (4th century), the teacher of St. Jerome, celebrated for his commentary on Terence and for a hand-book of grammar (Donati regulae) widely used in the Middle Ages; and Servius (end of 4th cent.), whose commentary embodies many results of early Virgilian learning. Imitations by later poets (Statius, Silius Italicus, Claudian, etc.) and quotations by writers such as Pliny, Quintilian or Seneca, and

[1] A description of these MSS., with a critical estimate of their relative peculiarities and value, is given in Ribbeck's Prolegomena, chs. xi–xiii, pp. 218–320; facsimiles of the writing being appended to the Index. Photographic facsimiles of single leaves may be found in the collection published by the Palaeographical Society, and that of Zangemeister and Wattenbach (Heidelberg).

lexicographers such as Verrius Flaccus, Aulus Gellius, and Macrobius, sometimes give corroborative evidence to Virgil's meaning and even to his text. But as they may have misunderstood the former and were careless of exactness in the latter, their testimony is of no great value. Since the invention of printing numberless editions of Virgil have appeared, from the 'Editio Princeps' at Rome in 1469: the first English edition (from the press of Wynkin de Worde) bearing date 1512. Of recent commentaries on Virgil, the standard work of Professor Conington, completed by Professor Nettleship, is too well known to require praise: while to the critical edition of Ribbeck, whatever be its faults of over-suspiciousness of the received text, and over-confidence in the author's own critical sagacity to correct and amend, Virgilian students owe the possession of a more complete 'apparatus criticus' than has hitherto been at their disposal.

THE VIRGILIAN HEXAMETER[1].

1. The Latin Hexameter, first adapted from the Greek by Ennius, and gradually improved by a series of more or less known poets, reached its highest and final perfection with Virgil; all subsequent poets being content to follow as nearly as might be the Virgilian model. The characteristic features of that model are best seen in contrast with the previous efforts of the chief poets that employed this metre—viz. Ennius, Lucretius, and Catullus.

2. The Hexameter is in technical language a 'Dactylic Hexameter Catalectic,' the last foot losing its final syllable: and consists therefore of five dactyls and a trochee ($- \smile$). Each dactyl

[1] For fuller information on points noticed in this section, the following authorities may be consulted. On the Hexameter of Ennius, Cruttwell, 'Hist. of Roman Literature,' Book I. ch. vi. pp. 71–73; Wordsworth, 'Fragments and Specimens of Early Latin,' Notes, § 5 to ch. iv. pp. 585, 586; on that of Catullus, Ellis, in 'Prolegomena,' pp. xix sqq.; on that of Lucretius, Munro, Introd. to Notes II. pp. 102–107 (first ed.); on that of Virgil, Wagner, 'Quaest. Virg.' xi, xii, xiii; Gossrau, 'Excursus de Hexametro Virgilii,' pp. 624–646; Nettleship, 'Excursus' to Aen. xii in Conington's edition 'On the Lengthening of Short Final Syllables in Virgil;' Kennedy, Appendix C on 'Virgilian Prosody:' and on the Latin Hexameter in general, Public School Latin Grammar, §§ 225, 226.

(– ⏑⏑) is equivalent to a spondee (– –), for ⏑⏑ = –; and in the first four feet, dactyls and spondees are used indifferently, the former being more numerous in Greek, the latter in Latin. The fifth foot is almost always a dactyl, perhaps to mark clearly the dactylic character of the verse. The last foot may be trochee or spondee, the quantity of the final syllable being indifferent (except where, as in Greek anapaests, the scansion runs on from verse to verse by 'synaphea'): but it is probable that Latin poets, from Ennius downwards, regarded it as a real spondee. The rhythm and harmony of a hexameter verse depend mainly upon 'Caesura[1],' i.e. the coincidence somewhere in the second, third, fourth or fifth feet of the end of a word with the middle of a foot: and the metrical effect of a series of hexameter verses depends on the judicious variation (1) of caesura, (2) of the proportion of dactyls and spondees, (3) of the place in the verse at which the pauses in sense occur, (4) on the cadence of the verse in the last two feet. It is in the care bestowed on these points that Virgil's rhythm is chiefly distinguished from that of Ennius and Lucretius. In the fifth and sixth feet he employs, *as a rule*, only two varieties of rhythm, (1) the fifth foot (dactyl) contained in one word and ending with it—'vōlvĕrĕ | Pārcās;' (2) caesura between the short syllables of the dactyl—'saevīquĕ | dŏlōrēs.' All other closing rhythms are with him exceptional, sometimes in imitation of Greek rhythm (e.g. hўmĕnēāōs, cўpărīssīs, Lāŏdămīā), sometimes for special effect (e.g. 'quādrŭpĕdāntūm' Aen. xi. 614, 'pudeāt sōlă neve' G. i. 80, 'procūmbĭt hŭmī bōs;' or spondaic endings, as 'ābscōndāntūr' G. i. 226, 'purpureō nārcīssō' Ecl. v. 38).

3. A purely dactylic line, common enough in Greek (e.g. Iliad i. 13, 25, 31, 32, 34, 54, and so on in like proportion), is comparatively rare in Virgil's epic poetry; such a line as 'Quadrupedante putrem sonitu quatit ungula campum' (Aen. viii. 596, cp. G. iii. 201) being a conscious imitation of the sound of galloping, and its jerky movement being foreign to the stately march of epic rhythm. The greater length of many Greek words, with a greater

[1] Caesura is technically called (*a*) 'Trihemimeral' (after three ἡμιμέρεις or half-feet) after 1½ feet; (*b*) 'Penthemimeral' after 2½ feet; (*c*) 'Hephthemimeral' after 3½ feet; (*d*) 'Ennehemimeral' after 4½ feet: e.g.

'Hinc populum (*a*) | late (*b*) | regem (*c*) | belloque (*d*) | superbum.'

The most important caesura is (*b*), which is sufficient to make a verse harmonious—e.g. 'Illius immensae | ruperunt horrea messes.'

abundance of long compounds, prevented the Homeric hexameter from moving too rapidly or jerkily—e.g. Iliad i. 87 Εὐχόμενος Δαναοῖσι θεοπροπίας ἀναφαίνεις: but in Virgil the rapid movement is almost always checked and rhythm, as it were, collected and steadied by a spondaic fourth foot—e.g. Aen. i. 45 'Turbine corripuit scopuloque īnfixit acuto.' The spondaic fourth foot is indeed specially characteristic of Virgil's epic rhythm, as the dactylic fourth foot ending a word ('Bucolic caesura') is of his Eclogues in imitation of Theocritus: and wherever, for the sake of variety, the fourth foot is dactylic, one or more of the preceding feet is spondaic to restore the balance. The student can verify this for himself on any page of the Aeneid.

It thus seems that Virgil, in adapting the Homeric hexameter to the Latin language, realised that its dactylic rhythm must be modified by a large admixture of 'spondei stabiles,' as Horace calls them (A. P. 256). A considerable majority of his verses have at least three spondees (including the last foot); and the proportion of fifteen such lines in Aen. i. 1–20 to nine in Iliad i. 1–20 may be taken as a rough measure of the extent to which he carried out this modification of Homeric rhythm. A spondee in the first foot, contained in a single word and followed by a pause in sense, is almost the only circumstance under which he seems to shrink from spondaic rhythm in the first four feet: and the somewhat slow and ponderous movement thus given to the verse at starting is reserved, as a rule, for the special expression of solemnity or emotion (see e.g. Ecl. v. 21; Aen. iv. 185, vi. 213).

4. The hexameters of Ennius are a first experiment to reproduce, in a rough unpolished material, the rhythm of Homer. The conditions under which the metre could be adapted to Roman usage had yet to be discovered: caesura, cadence, proportion—all the niceties of rhythm which combine to form the charm of Virgil's verse—were to him unknown. The rude and tentative imitation of a great model by a vigorous and powerful hand struck out indeed here and there a line which Virgil did not disdain to borrow (e.g. 'Tuque pater Tiberine tuo cum flumine sancto'), or a passage of grave solemnity, as the lament for Romulus—

> 'o Romule, Romule die,
> Qualem te patriae custodem di genuerunt!
> O pater o genitor o sanguen dis oriundum,
> Tu produxisti nos intra luminis oras' (Enn. Ann. 115–118).

but it also produced much that was harsh and abhorrent to the culture of after years (see Hor. A. P. 258 sqq.), and much that could scarcely be distinguished from prose. But in settling the quantity of Latin words and moulding them into forms suitable for hexameter verse he paved the way for others, and was deservedly reverenced as the pioneer

> 'qui primus amoeno
> Detulit ex Helicone perenni fronde coronam' (Lucr. i. 117).

5. Lucretius marks a great advance upon Ennius, though in some respects his rhythm is (perhaps intentionally) more archaic than that of his contemporary Catullus; whose hexameters, however, with their monotonous cadence ('prognatae vertice pinus, Neptuni nasse per undas, Argivae robora pubis' lxiv. 1, 2, 4), are far less effective. The following points of contrast between the Lucretian and Virgilian hexameter are noted by Munro: (1) the first two feet separated from the rest—'Religionibus atque minis, Ergo vivida vis,' etc.; such rhythms being rare in Virgil ('Armentarius Afer' G. iii. 344, 'Sed tu desine velle' G. iv. 448); (2) in the last two feet, such endings as 'principiorum,' 'materiai,' 'quandoquidem exstat;' (3) elision after the fourth foot—'Perdelirum esse videtur, nisi concilio ante coacto;' (4) fourth foot wholly contained in a word, and ending with it—'quae terras frugiferentes,' 'tibi suaves daedala tellus' (not 'terras quae . . . suaves tibi'), etc.; (5) copious use of alliteration and assonance, occasionally adopted by Virgil under Lucretian influence.

6. The most common 'licences' or metrical irregularities in Virgil are—

(i.) **Lengthening of short final syllables.** This occurs only in arsi (i. e. in the emphatic syllable of a foot, upon which the metrical ictus falls), and seldom where there is not a pause or slight break in the sentence: and it is used by him as a purely antiquarian ornament. With Ennius, on the contrary, whom Virgil seems to follow in this licence, the apparent violation of quantity as fixed in Augustan prosody is no 'licence,' because the syllables in question were originally long, and were subsequently shortened by a familiar tendency of the Latin language, due mainly to the fact that final syllables were never accented.

(*a*) Nouns, etc. in '-or;' 'Amōr et' Ecl. x. 69, 'labōr: aeque' G. iii. 118, 'meliōr insignis' G. iv. 92. The corresponding Greek -ωρ, and the prosody of oblique cases ('amōris,' etc.), point to the

original length of this syllable, which is always so in Ennius, even in thesi, i.e. the unemphatic syllable of a foot, e.g.

'Clamōr ad caelum volvendus per aethera vagit' (Ann. 520).

The same applies to 'patēr' (πατήρ) Aen. v. 521: but 'puēr' (Ecl. ix. 66), 'supēr' (Aen. vi. 254), 'ebūr' (Aen. xii. 68), show that Virgil uses the licence as mere matter of form, with no thought of etymology.

(*b*) Verb terminations in 'r:' '-or' of first pres. pass. is naturally long, and is so used by Ennius and Plautus. Virgil does not follow them in this; but has in 3 sing. 'ingreditūr' (G. iii. 76), 'datūr' (Aen. v. 284), and in 1 plur. 'obruimūr' (Aen. ii. 211), neither of which has any precedent in Ennius.

(*c*) Noun terminations in '-s;' 'sanguīs' always in Lucretius, once only in Virgil (Aen. x. 487): '-ūs' from 'o-' stems (G. iii. 189, Aen. v. 337, etc.) is found also in Ennius, perhaps from imitation of Homeric use in e.g. Iliad i. 244 *χωόμενος, ὅτ' ἄριστον Ἀχαιῶν οὐδὲν ἔτισας*: '-būs' dat. plur. (Aen. iv. 64) has no example in Ennius and few in Plautus.

(*d*) Verb terminations in '-s:' only 'fatigamus' (Aen. ix. 610), which finds no analogy in Ennius or in the corresponding Greek *-μες, -μεν.*

(*e*) Verb-endings in '-t' (3 sing.); 'āt' of pres. ind. 1st conj. generally in Ennius and often in Plautus, never in Virgil; '-āt' of imperf. in Plautus and Ennius even in thesi ('Noenum rumores ponebāt ante salutem' 314); in Virgil only in arsi (Ecl. i. 39, Aen. v. 853, xii. 722, etc.): '-ēt' pres. indic. Aen. i. 308; imp. subj. ib. 651: 'īt' pres. indic. 3rd conj. Ecl. vii. 23, Aen. x. 433; 'erīt' (fut.) Ecl. iii. 97, Aen. xii. 883: '-īt' perf. indic. (as originally) G. ii. 211, Aen. viii. 363.

(*f*) Miscellaneous: 'procūl' Aen. viii. 98, 'capūt' x. 394.

(*g*) Vowel-endings: only 'graviā' Aen. iii. 464, 'Getā' (nom. sing.) ib. 702, 'animā' (nom. sing.) xii. 648; and thirteen instances of 'quē' (see on Aen. iii. 464), in imitation of Homeric usage making *τε* long before double consonants, liquids, and sibilants.

[Full lists of examples, from Wagner, 'Quaest. Virg.' xii, are given in Professor Nettleship's 'Excursus' to Aen. xii. (ed. Conington), and Dr. Kennedy's Appendix, C, II. (pp. 622–4, 2nd ed.)]

7. (ii.) **Hiatus**, i.e. non-elision of a vowel or diphthong before

another vowel or aspirate. This licence appears from a statement of Cicero (Orator 45. 152[1]) to have been common with the older Latin poets, and occurs frequently in the dialogue of Plautus and Terence[2]: but it is used sparingly by later poets. The most common conditions for its admission are (1) after long monosyllables, retaining their quantity in arsi, or shortened in thesi, (e.g. the interjections 'heu!' 'o!' 'spē ĭnĭmica' Aen. iv. 235, 'te Corydon ŏ Alexi' Ecl. ii. 85, 'ān quĭ ămant' viii. 108, 'tĕ amice' Aen. vi. 507): (2) at the regular caesuras; (3) wherever there is a distinct pause in the sense (e.g. in dialogue, at the change of speaker).

Of the fifty-three examples cited by Wagner (Q. V. xi) from Virgil, forty show the unelided syllable in arsi, and therefore metrically emphatic. Of thirteen examples in thesi, eleven are cases of a long vowel shortened (Ecl. ii. 65, iii. 79, vi. 44, viii. 108; G. i. 281, 332, 437, iv. 461; Aen. iii. 211, v. 261, vi. 507), which thus seems the necessary condition for hiatus in thesi; the remaining two (Ecl. iii. 53, Aen. i. 405) being justified by a distinct pause in the sense. Of the forty examples in arsi, twenty-seven occur at one or other of the two important caesurae, the penthemimeral and hephthemimeral (see above, footnote to § 2): ten of the remainder being at the ennehemimeral caesura (e.g. 'Amphion Dircaeus in Actaeo | Aracyntho' Ecl. ii. 24), in obvious imitation of the frequent Homeric cadence Πηληϊάδεω Ἀχιλῆος (Il. i. 1). Five of these latter, unlike the bulk of Homeric examples, are spondaic endings (Ecl. viii. 53 'castaneae hirsutae,' Aen. iii. 74, vii. 631, ix. 647, xi. 31), due especially to the less dactylic character of the Latin language (see above, § 3); similar endings in Homer being generally quadrisyllabic words (Ἀτρεΐδαο, Πηλειῶνα, etc.) and never with trisyllable words embracing hiatus.

[1] Cicero is speaking of the tendency of Roman speech to run together vowels, contrary to Greek practice, which allows hiatus: 'Sed Graeci viderint; nobis ne si cupiamus quidem distrahere voces conceditur. Indicant . . . omnes poëtae praeter eos qui ut versum facerent saepe hiabant, ut Naevius "Vos qui accolitis Histrum flumen, atque algidam . . ."' citing also from Ennius and his own poems.

[2] Ritschl and others, who, by alteration of text, restoration of obsolete final consonants, etc. try to minimise hiatus in the comic writers, allow it in about one out of twenty-two lines in Plautus and one out of sixty-six in Terence. Wagner (Q. V. xi) cites fifty-three examples from Virgil.

8. (iii.) **Hypermetric lines**—i. e. with an additional syllable after the final trochee or spondee; this syllable being always one that may be elided, while the next line must begin with a vowel or aspirate. This licence (resting apparently on a false assumption that the scansion of hexameter verses is continuous, as in Greek anapaests, and that the sixth foot is complete, i. e. a real spondee) was unknown to Homer; *οὐκ οἶδ'* at the close of a line of Callimachus being the only known instance in Greek hexameters. Lucretius employs it once (v. 849), Catullus rarely, in lyric metre —e. g. lxi. 147 (Glyconic), and perhaps xi. 19 (Sapphic)—but there 'omnĭūm' may be dissyllable by synizesis, as 'precantia' Aen. vii. 237 (cp. 'ōmnĭā' vi. 33). It is found in an iambic line of Pacuvius preserved by Cicero, Tusc. iii. 12. 26; and occasionally in Terence —e. g. Phorm. ii. 1. 63; Ad. ii. 2. 9, iii. 3. 21 (iambic); And. iv. 1. 9 (cretic); Eun. iv. 1. 11 (trochaic). Wagner on G. ii. 69 hardly proves its use by Ennius: nor do Greek dramatists use it, as he says, 'infinitis locis.' By whomever introduced into Latin hexameters it is a purely artificial licence, and as such is used by Virgil. In eighteen out of twenty-two instances in his poems, the hypermetric syllable is 'que;' in G. i. 295 he has 'decoquit umor|em,' and in Aen. vii. 160 'tecta Latino|rum.' In all these twenty examples the preceding syllable is long, making the last foot a spondee: but in G. ii. 69, iii. 449, we have, if MSS. are to be trusted, hypermetric syllables preceded by trochees (see note to G. ii. 69).

9. Like all great masters of poetic rhythm, Virgil shows his power in the accommodation of sound to sense. Familiar examples of single lines are Aen. v. 481 (the sudden collapse of a stricken ox), viii. 452 (the steady swing of the Cyclops' hammers), viii. 596 (the sound of galloping horses): but the poet's art is also shown in passages of varied length, from the two lines expressive of the 'moping owl's' complaint (Aen. iv. 462, 463), to the fine description of a storm in G. i. 316–334 (see especially 328–334). Among innumerable examples the following are noticeable: of single lines, G. ii. 441 (gusts of wind assaulting a tree), iii. 201 (the swift rush of the wind as of a horse let loose); of longer passages, G. i. 108–110 (sudden irrigation), Aen. x. 101–104 (the hush of all Nature at Jupiter's word), ib. 821–824 (the revulsion of feeling over a fallen foe), xii. 951, 952, (the creeping chill of death followed by the quick flight to Hades of the indignant soul). Every reader who

can appreciate poetic rhythm will find others for himself. The greatness of Virgil's rhythm, its undefinable charm and pathos, its power to touch the hidden chords of human feeling, are beyond dispute: and though familiar association with particular lines and passages may invest them with the expression of more than the poet's thought, such capacity of adaptation to new feelings is one more testimony to their inherent poetry.

BUCOLICA.

ECLOGA I.

Meliboeus. Tityrus.

M. Tityre, tu patulae recubans sub tegmine fagi
silvestrem tenui musam meditaris avena;
nos patriae fines et dulcia linquimus arva.
Nos patriam fugimus; tu, Tityre, lentus in umbra
formosam resonare doces Amaryllida silvas.
T. O Meliboee, deus nobis haec otia fecit.
Namque erit ille mihi semper deus, illius aram
saepe tener nostris ab ovilibus imbuet agnus.
Ille meas errare boves, ut cernis, et ipsum
ludere quae vellem calamo permisit agresti.
M. Non equidem invideo, miror magis: undique totis
usque adeo turbatur agris. En ipse capellas
protenus aeger ago: hanc etiam vix, Tityre, duco.
Hic inter densas corylos modo namque gemellos
spem gregis, ah, silice in nuda conixa reliquit.
Saepe malum hoc nobis, si mens non laeva fuisset,
de caelo tactas memini praedicere quercus.
[Saepe sinistra cava praedixit ab ilice cornix.]
Sed tamen iste deus qui sit da, Tityre, nobis.
T. Urbem quam dicunt Romam, Meliboee, putavi
stultus ego huic nostrae similem, quo saepe solemus
pastores ovium teneros depellere fetus.
Sic canibus catulos similes, sic matribus haedos
noram, sic parvis componere magna solebam.
Verum haec tantum alias inter caput extulit urbes,

quantum lenta solent inter viburna cupressi.
M. Et quae tanta fuit Romam tibi causa videndi?
T. Libertas, quae sera tamen respexit inertem,
candidior postquam tondenti barba cadebat,
respexit tamen et longo post tempore venit,
postquam nos Amaryllis habet, Galatea reliquit.
Namque, fatebor enim, dum me Galatea tenebat,
nec spes libertatis erat nec cura peculi.
Quamvis multa meis exiret victima septis,
pinguis et ingratae premeretur caseus urbi,
non umquam gravis aere domum mihi dextra redibat.
M. Mirabar quid maesta deos, Amarylli, vocares;
cui pendere sua patereris in arbore poma:
Tityrus hinc aberat. Ipsae te, Tityre, pinus,
ipsi te fontes, ipsa haec arbusta vocabant.
T. Quid facerem? neque servitio me exire licebat
nec tam praesentes alibi cognoscere divos.
Hic illum vidi iuvenem, Meliboee, quotannis
bis senos cui nostra dies altaria fumant.
Hic mihi responsum primus dedit ille petenti:
'Pascite ut ante boves, pueri: summittite tauros.'
M. Fortunate senex, ergo tua rura manebunt,
et tibi magna satis, quamvis lapis omnia nudus
limosoque palus obducat pascua iunco:
non insueta graves temptabunt pabula fetas,
nec mala vicini pecoris contagia laedent.
Fortunate senex, hic inter flumina nota
et fontes sacros frigus captabis opacum.
Hinc tibi, quae semper, vicino ab limite sepes
Hyblaeis apibus florem depasta salicti
saepe levi somnum suadebit inire susurro:
hinc alta sub rupe canet frondator ad auras;
nec tamen interea raucae tua cura palumbes
nec gemere aëria cessabit turtur ab ulmo.
T. Ante leves ergo pascentur in aethere cervi,
et freta destituent nudos in litore pisces;
ante pererratis amborum finibus exsul
aut Ararim Parthus bibet aut Germania Tigrim,
quam nostro illius labatur pectore vultus.

M. At nos hinc alii sitientes ibimus Afros,
pars Scythiam et rapidum Cretae veniemus Oaxen
et penitus toto divisos orbe Britannos.
En umquam patrios longo post tempore fines,
pauperis et tuguri congestum caespite culmen
post aliquot mea regna videns mirabor aristas?
Impius haec tam culta novalia miles habebit,
barbarus has segetes: en quo discordia cives
produxit miseros! his nos consevimus agros!
Insere nunc, Meliboee, piros: pone ordine vites.
Ite meae felix quondam pecus ite capellae.
Non ego vos posthac viridi proiectus in antro
dumosa pendere procul de rupe videbo;
carmina nulla canam; non me pascente, capellae,
florentem cytisum et salices carpetis amaras.
T. Hic tamen hanc mecum poteras requiescere noctem
fronde super viridi: sunt nobis mitia poma,
castaneae molles et pressi copia lactis.
Et iam summa procul villarum culmina fumant,
maioresque cadunt altis de montibus umbrae.

ECLOGA II.

FORMOSUM pastor Corydon ardebat Alexim,
delicias domini; nec quid speraret habebat.
Tantum inter densas umbrosa cacumina fagos
assidue veniebat. Ibi haec incondita solus
montibus et silvis studio iactabat inani:
'O crudelis Alexi, nihil mea carmina curas?
nil nostri miserere? Mori me denique coges.
Nunc etiam pecudes umbras et frigora captant;
nunc virides etiam occultant spineta lacertos,
Thestylis et rapido fessis messoribus aestu
alia serpyllumque herbas contundit olentes.
At mecum raucis, tua dum vestigia lustro,
sole sub ardenti resonant arbusta cicadis.
Nonne fuit satius, tristes Amaryllidis iras
atque superba pati fastidia? nonne Menalcan,

quamvis ille niger, quamvis tu candidus esses?
O formose puer, nimium ne crede colori;
alba ligustra cadunt, vaccinia nigra leguntur.
Despectus tibi sum, nec qui sim quaeris, Alexi,
quam dives pecoris, nivei quam lactis abundans:
mille meae Siculis errant in montibus agnae;
lac mihi non aestate novum, non frigore defit.
Canto, quae solitus, si quando armenta vocabat,
Amphion Dircaeus in Actaeo Aracintho.
Nec sum adeo informis: nuper me in litore vidi,
Cum placidum ventis staret mare; non ego Daphnim
iudice te metuam, si numquam fallit imago.
O tantum libeat mecum tibi sordida rura
atque humiles habitare casas, et figere cervos,
haedorumque gregem viridi compellere hibisco!
Mecum una in silvis imitabere Pana canendo.
Pan primum calamos cera coniungere plures
instituit, Pan curat oves oviumque magistros.
Nec te paeniteat calamo trivisse labellum:
haec eadem ut sciret, quid non faciebat Amyntas?
Est mihi disparibus septem compacta cicutis
fistula, Damoetas dono mihi quam dedit olim
et dixit moriens: "Te nunc habet ista secundum:"
Dixit Damoetas, invidit stultus Amyntas.
Praeterea duo nec tuta mihi valle reperti
capreoli, sparsis etiam nunc pellibus albo;
bina die siccant ovis ubera: quos tibi servo.
Iam pridem a me illos abducere Thestylis orat;
et faciet, quoniam sordent tibi munera nostra.
Huc ades, o formose puer: tibi lilia plenis
ecce ferunt Nymphae calathis; tibi candida Nais,
pallentes violas et summa papavera carpens,
narcissum et florem iungit bene olentis anethi;
tum casia atque aliis intexens suavibus herbis
mollia luteola pingit vaccinia calta.
Ipse ego cana legam tenera lanugine mala
castaneasque nuces, mea quas Amaryllis amabat;
addam cerea pruna: honos erit huic quoque pomo;
et vos, o lauri, carpam et te, proxima myrte,

I have let in the scorching sirocco to my blossoms, and wallowing wild boars to my clear springs.

sic positae quoniam suaves miscetis odores.
Rusticus es, Corydon: nec munera curat Alexis,
nec, si muneribus certes, concedat Iollas.
Heu heu! Quid volui misero mihi! Floribus austrum
perditus et liquidis immisi fontibus apros.
Quem fugis, ah, demens? habitarunt di quoque silvas
Dardaniusque Paris. Pallas quas condidit arces
ipsa colat: nobis placeant ante omnia silvae.
Torva leaena lupum sequitur, lupus ipse capellam,
florentem cytisum sequitur lasciva capella,
te Corydon, o Alexi: trahit sua quemque voluptas.
Aspice, aratra iugo referunt suspensa iuvenci,
et sol crescentes decedens duplicat umbras:
me tamen urit amor: quis enim modus adsit amori?
Ah Corydon Corydon, quae te dementia cepit?
Semiputata tibi frondosa vitis in ulmo est.
Quin tu aliquid saltem potius, quorum indiget usus,
viminibus mollique paras detexere iunco?
invenies alium, si te hic fastidit, Alexim.'

ECLOGA III.

MENALCAS. DAMOETAS. PALAEMON.

M. DIC mihi, Damoeta, cuium pecus? an Meliboei?
D. Non, verum Aegonis; nuper mihi tradidit Aegon.
M. Infelix o semper oves pecus! ipse Neaeram
dum fovet ac ne me sibi praeferat illa veretur,
hic alienus oves custos bis mulget in hora,
et sucus pecori et lac subducitur agnis.
D. Parcius ista viris tamen obiicienda memento.
Novimus et qui te transversa tuentibus hircis,
et quo—sed faciles Nymphae risere—sacello.
M. Tum, credo, cum me arbustum videre Miconis
atque mala vites incidere falce novellas.
D. Aut hic ad veteres fagos cum Daphnidis arcum
fregisti et calamos: quae tu, perverse Menalca,
et cum vidisti puero donata, dolebas,

et si non aliqua nocuisses, mortuus esses.
M. Quid domini faciant, audent cum talia fures?
Non ego te vidi Damonis, pessime, caprum
excipere insidiis, multum latrante Lycisca?
et cum clamarem 'Quo nunc se proripit ille?
Tityre, coge pecus!' tu post carecta latebas.
D. An mihi cantando victus non redderet ille
quem mea carminibus meruisset fistula caprum?
Si nescis, meus ille caper fuit; et mihi Damon
ipse fatebatur; sed reddere posse negabat.
M. Cantando tu illum? aut umquam tibi fistula cera
iuncta fuit? non tu in triviis, indocte, solebas
stridenti miserum stipula disperdere carmen?
D. Vis ergo inter nos quid possit uterque vicissim
experiamur? ego hanc vitulam (ne forte recuses,
bis venit ad mulctram, binos alit ubere fetus)
depono: tu dic, mecum quo pignore certes.
M. De grege non ausim quicquam deponere tecum:
est mihi namque domi pater, est iniusta noverca;
bisque die numerant ambo pecus, alter et haedos.
Verum, id quod multo tute ipse fatebere maius,
insanire libet quoniam tibi, pocula ponam
fagina, caelatum divini opus Alcimedontis:
lenta quibus torno facili super addita vitis
diffusos hedera vestit pallente corymbos.
In medio duo signa, Conon et—quis fuit alter,
descripsit radio totum qui gentibus orbem,
tempora quae messor, quae curvus arator haberet?
necdum illis labra admovi, sed condita servo.
D. Et nobis idem Alcimedon duo pocula fecit,
et molli circum est ansas amplexus acantho,
Orpheaque in medio posuit silvasque sequentes;
necdum illis labra admovi, sed condita servo.
Si ad vitulam spectas, nihil est quod pocula laudes.
M. Numquam hodie effugies; veniam quocumque vocaris;
audiat haec tantum—vel qui venit ecce Palaemon.
Efficiam, posthac ne quemquam voce lacessas.
D. Quin age, si quid habes: in me mora non erit ulla,
nec quemquam fugio: tantum, vicine Palaemon,

sensibus haec imis, res est non parva, reponas.
P. Dicite, quandoquidem in molli consedimus herba,
et nunc omnis ager, nunc omnis parturit arbos,
nunc frondent silvae, nunc formosissimus annus.
Incipe, Damoeta; tu deinde sequere, Menalca.
Alternis dicetis; amant alterna Camenae.
D. Ab Iove principium Musae: Iovis omnia plena;
ille colit terras; illi mea carmina curae.
M. Et me Phoebus amat; Phoebo sua semper apud me
munera sunt, lauri et suave rubens hyacinthus.
D. Malo me Galatea petit, lasciva puella,
et fugit ad salices, et se cupit ante videri.
M. At mihi sese offert ultro meus ignis Amyntas,
notior ut iam sit canibus non Delia nostris.
D. Parta meae Veneri sunt munera: namque notavi
ipse locum, aëriae quo congessere palumbes.
M. Quod potui, puero silvestri ex arbore lecta
aurea mala decem misi; cras altera mittam.
D. O quotiens et quae nobis Galatea locuta est!
partem aliquam, venti, divum referatis ad aures.
M. Quid prodest quod me ipse animo non spernis, Amynta,
si, dum tu sectaris apros, ego retia servo?
D. Phyllida mitte mihi: meus est natalis, Iolla;
cum faciam vitula pro frugibus, ipse venito.
M. Phyllida amo ante alias: nam me discedere flevit,
et longum 'Formose, vale vale,' inquit, 'Iolla.'
D. Triste lupus stabulis, maturis frugibus imbres,
arboribus venti, nobis Amaryllidis irae.
M. Dulce satis umor, depulsis arbutus haedis,
lenta salix feto pecori, mihi solus Amyntas.
D. Pollio amat nostram, quamvis est rustica, Musam:
Pierides, vitulam lectori pascite vestro.
M. Pollio et ipse facit nova carmina: pascite taurum,
iam cornu petat et pedibus qui spargat harenam.
D. Qui te, Pollio, amat, veniat quo te quoque gaudet;
mella fluant illi, ferat et rubus asper amomum.
M. Qui Bavium non odit, amet tua carmina, Maevi,
atque idem iungat vulpes et mulgeat hircos.
D. Qui legitis flores et humi nascentia fraga,

frigidus, o pueri, fugite hinc, latet anguis in herba.
  M. Parcite, oves, nimium procedere: non bene ripae
creditur; ipse aries etiam nunc vellera siccat.
  D. Tityre, pascentes a flumine reice capellas:
ipse, ubi tempus erit, omnes in fonte lavabo.
  M. Cogite oves, pueri; si lac praeceperit aestus,
ut nuper, frustra pressabimus ubera palmis.
  D. Heu heu, quam pingui macer est mihi taurus in ervo!
Idem amor exitium pecori pecorisque magistro.
  M. His certe neque amor causa est: vix ossibus haerent.
Nescio quis teneros oculus mihi fascinat agnos.
  D. Dic, quibus in terris—et eris mihi magnus Apollo—
tres pateat caeli spatium non amplius ulnas.
  M. Dic, quibus in terris inscripti nomina regum
nascantur flores; et Phyllida solus habeto.
  P. Non nostrum inter vos tantas componere lites.
Et vitula tu dignus et hic, et quisquis amores
aut metuet dulces, aut experietur amaros.
Claudite iam rivos, pueri: sat prata biberunt.

ECLOGA IV.

Sicelides Musae, paulo maiora canamus!
Non omnes arbusta iuvant humilesque myricae;
si canimus silvas, silvae sint consule dignae.
  Ultima Cymaei venit iam carminis aetas;
magnus ab integro saeclorum nascitur ordo.
Iam redit et virgo, redeunt Saturnia regna;
iam nova progenies caelo demittitur alto.
Tu modo nascenti puero, quo ferrea primum
desinet ac toto surget gens aurea mundo,
casta fave Lucina: tuus iam regnat Apollo.
Teque adeo decus hoc aevi, te consule inibit,
Pollio, et incipient magni procedere menses;
te duce, si qua manent sceleris vestigia nostri,
irrita perpetua solvent formidine terras.
Ille deum vitam accipiet divisque videbit
permixtos heroas, et ipse videbitur illis,

pacatumque reget patriis virtutibus orbem.
At tibi prima, puer, nullo munuscula cultu
errantes hederas passim cum baccare tellus
mixtaque ridenti colocasia fundet acantho.
Ipsae lacte domum referent distenta capellae
ubera, nec magnos metuent armenta leones.
Ipsa tibi blandos fundent cunabula flores.
Occidet et serpens, et fallax herba veneni
occidet; Assyrium vulgo nascetur amomum.
At simul heroum laudes et facta parentis
iam legere et quae sit poteris cognoscere virtus,
molli paulatim flavescet campus arista,
incultisque rubens pendebit sentibus uva,
et durae quercus sudabunt roscida mella.
Pauca tamen suberunt priscae vestigia fraudis,
quae temptare Thetim ratibus, quae cingere muris
oppida, quae iubeant telluri infindere sulcos.
Alter erit tum Tiphys, et altera quae vehat Argo
delectos heroas; erunt etiam altera bella,
atque iterum ad Troiam magnus mittetur Achilles.
Hinc, ubi iam firmata virum te fecerit aetas,
cedet et ipse mari vector, nec nautica pinus
mutabit merces: omnis feret omnia tellus.
Non rastros patietur humus, non vinea falcem;
robustus quoque iam tauris iuga solvet arator;
nec varios discet mentiri lana colores,
ipse sed in pratis aries iam suave rubenti
murice, iam croceo mutabit vellera luto;
sponte sua sandyx pascentes vestiet agnos.
'Talia saecla' suis dixerunt 'currite' fusis
concordes stabili fatorum numine Parcae.
Aggredere o magnos, aderit iam tempus, honores,
cara deum suboles, magnum Iovis incrementum.
Aspice convexo nutantem pondere mundum,
terrasque tractusque maris caelumque profundum:
aspice, venturo laetantur ut omnia saeclo.
O mihi tam longae maneat pars ultima vitae,
spiritus et, quantum sat erit tua dicere facta,
non me carminibus vincat nec Thracius Orpheus,

nec Linus, huic mater quamvis atque huic pater adsit,
Orphei Calliopea, Lino formosus Apollo.
Pan etiam, Arcadia mecum si iudice certet,
Pan etiam Arcadia dicat se iudice victum.
Incipe, parve puer, risu cognoscere matrem;
matri longa decem tulerunt fastidia menses.
Incipe, parve puer: cui non risere parentes,
nec deus hunc mensa, dea nec dignata cubili est.

ECLOGA V.

MENALCAS. MOPSUS.

Me. Cur non, Mopse, boni quoniam convenimus ambo,
tu calamos inflare leves, ego dicere versus,
hic corylis mixtas inter consedimus ulmos?
Mo. Tu maior; tibi me est aequum parere, Menalca,
sive sub incertas Zephyris motantibus umbras,
sive antro potius succedimus. Aspice, ut antrum
silvestris raris sparsit labrusca racemis.
Me. Montibus in nostris solus tibi certat Amyntas.
Mo. Quid, si idem certet Phoebum superare canendo?
Me. Incipe, Mopse, prior, si quos aut Phyllidis ignes
aut Alconis habes laudes aut iurgia Codri.
Incipe; pascentes servabit Tityrus haedos.
Mo. Immo haec, in viridi nuper quae cortice fagi
carmina descripsi et modulans alterna notavi,
experiar. Tu deinde iubeto certet Amyntas.
Me. Lenta salix quantum pallenti cedit olivae,
puniceis humilis quantum saliunca rosetis,
iudicio nostro tantum tibi cedit Amyntas.
Sed tu desine plura, puer; successimus antro.
Mo. Extinctum Nymphae crudeli funere Daphnim
flebant; vos coryli testes et flumina Nymphis;
cum complexa sui corpus miserabile nati
atque deos atque astra vocat crudelia mater.
Non ulli pastos illis egere diebus
frigida, Daphni, boves ad flumina; nulla neque amnem

libavit quadrupes, nec graminis attigit herbam.
Daphni, tuum Poenos etiam ingemuisse leones
interitum montesque feri silvaeque loquuntur.
Daphnis et Armenias curru subiungere tigres
instituit, Daphnis thiasos inducere Bacchi
et foliis lentas intexere mollibus hastas.
Vitis ut arboribus decori est, ut vitibus uvae,
ut gregibus tauri, segetes ut pinguibus arvis,
tu decus omne tuis. Postquam te fata tulerunt,
ipsa Pales agros atque ipse reliquit Apollo.
Grandia saepe quibus mandavimus hordea sulcis,
infelix lolium et steriles nascuntur avenae;
pro molli viola, pro purpureo narcisso
carduus et spinis surgit paliurus acutis.
Spargite humum foliis, inducite fontibus umbras,
pastores, mandat fieri sibi talia Daphnis,
et tumulum facite, et tumulo super addite carmen:
'Daphnis ego in silvis, hinc usque ad sidera notus,
formosi pecoris custos, formosior ipse.'
Me. Tale tuum carmen nobis, divine poeta,
quale sopor fessis in gramine, quale per aestum
dulcis aquae saliente sitim restinguere rivo.
Nec calamis solum aequiperas, sed voce magistrum.
Fortunate puer, tu nunc eris alter ab illo.
Nos tamen haec quocumque modo tibi nostra vicissim
dicemus, Daphnimque tuum tollemus ad astra;
Daphnin ad astra feremus: amavit nos quoque Daphnis.
Mo. An quicquam nobis tali sit munere maius?
et puer ipse fuit cantari dignus, et ista
iam pridem Stimichon laudavit carmina nobis.
Me. Candidus insuetum miratur limen Olympi
sub pedibusque videt nubes et sidera Daphnis.
Ergo alacris silvas et cetera rura voluptas
Panaque pastoresque tenet Dryadasque puellas.
Nec lupus insidias pecori, nec retia cervis
ulla dolum meditantur; amat bonus otia Daphnis.
Ipsi laetitia voces ad sidera iactant
intonsi montes; ipsae iam carmina rupes,
ipsa sonant arbusta: 'Deus, deus ille, Menalca!'

Sis bonus o felixque tuis! en quattuor aras:
ecce duas tibi, Daphni, duas altaria Phoebo.
Pocula bina novo spumantia lacte quotannis
craterasque duo statuam tibi pinguis olivi;
et multo in primis hilarans convivia Baccho,
ante focum, si frigus erit, si messis, in umbra
vina novum fundam calathis Ariusia nectar.
Cantabunt mihi Damoetas et Lyctius Aegon;
saltantes Satyros imitabitur Alphesiboeus.
Haec tibi semper erunt, et cum sollemnia vota
reddemus Nymphis, et cum lustrabimus agros.
Dum iuga montis aper, fluvios dum piscis amabit,
dumque thymo pascentur apes, dum rore cicadae,
semper honos nomenque tuum laudesque manebunt.
Ut Baccho Cererique, tibi sic vota quotannis
agricolae facient; damnabis tu quoque votis.
Mo. Quae tibi, quae tali reddam pro carmine dona?
Nam neque me tantum venientis sibilus Austri
nec percussa iuvant fluctu tam litora, nec quae
saxosas inter decurrunt flumina valles.
Me. Hac te nos fragili donabimus ante cicuta.
Haec nos 'Formosum Corydon ardebat Alexim,'
haec eadem docuit 'cuium pecus? an Meliboei?'
Mo. At tu sume pedum, quod, me cum saepe rogaret,
non tulit Antigenes (et erat tunc dignus amari),
formosum paribus nodis atque aere, Menalca.

ECLOGA VI.

PRIMA Syracosio dignata est ludere versu
nostra neque erubuit silvas habitare Thalia.
Cum canerem reges et proelia, Cynthius aurem
vellit et admonuit: 'Pastorem, Tityre, pingues
pascere oportet oves, deductum dicere carmen.'
Nunc ego (namque super tibi erunt qui dicere laudes,
Vare, tuas cupiant et tristia condere bella)
agrestem tenui meditabor harundine musam.
Non iniussa cano. Si quis tamen haec quoque, si quis

captus amore leget, te nostrae, Vare, myricae,
te nemus omne canet; nec Phoebo gratior ulla est,
quam sibi quae Vari praescripsit pagina nomen.
Pergite, Pierides. Chromis et Mnasyllus in antro
Silenum pueri somno videre iacentem,
inflatum hesterno venas, ut semper, Iaccho:
serta procul tantum capiti delapsa iacebant,
et gravis attrita pendebat cantharus ansa.
Aggressi (nam saepe senex spe carminis ambo
luserat) iniiciunt ipsis ex vincula sertis.
Addit se sociam timidisque supervenit Aegle,
Aegle, Naiadum pulcherrima, iamque videnti
sanguineis frontem moris et tempora pingit.
Ille dolum ridens 'Quo vincula nectitis?' inquit.
'Solvite me, pueri: satis est potuisse videri.
Carmina quae vultis cognoscite; carmina vobis,
huic aliud mercedis erit.' Simul incipit ipse.
Tum vero in numerum Faunosque ferasque videres
ludere, tum rigidas motare cacumina quercus:
nec tantum Phoebo gaudet Parnasia rupes,
nec tantum Rhodope miratur et Ismarus Orphea.
Namque canebat, uti magnum per inane coacta
semina terrarumque animaeque marisque fuissent
et liquidi simul ignis; ut his exordia primis
omnia et ipse tener mundi concreverit orbis;
tum durare solum et discludere Nerea ponto
coeperit et rerum paulatim sumere formas;
iamque novum terrae stupeant lucescere solem,
altius atque cadant summotis nubibus imbres;
incipiant silvae cum primum surgere, cumque
rara per ignaros errent animalia montes.
Hinc lapides Pyrrhae iactos, Saturnia regna,
Caucasiasque refert volucres furtumque Promethei.
His adiungit, Hylan nautae quo fonte relictum
clamassent, ut litus 'Hyla Hyla' omne sonaret;
et fortunatam, si numquam armenta fuissent,
Pasiphaen nivei solatur amore iuvenci.
Ah virgo infelix, quae te dementia cepit!
Proetides implerunt falsis mugitibus agros,

at non tam turpes pecudum tamen ulla secuta est
concubitus, quamvis collo timuisset aratrum,
et saepe in levi quaesisset cornua fronte.
Ah virgo infelix, tu nunc in montibus erras:
ille latus niveum molli fultus hyacintho
ilice sub nigra pallentes ruminat herbas,
aut aliquam in magno sequitur grege. 'Claudite, Nymphae,
Dictaeae Nymphae, nemorum iam claudite saltus,
si qua forte ferant oculis sese obvia nostris
errabunda bovis vestigia; forsitan illum
aut herba captum viridi aut armenta secutum
perducant aliquae stabula ad Gortynia vaccae.'
Tum canit Hesperidum miratam mala puellam;
tum Phaethontiadas musco circumdat amarae
corticis, atque solo proceras erigit alnos.
Tum canit, errantem Permessi ad flumina Gallum
Aonas in montes ut duxerit una sororum,
utque viro Phoebi chorus assurrexerit omnis;
ut Linus haec illi divino carmine pastor
floribus atque apio crines ornatus amaro
dixerit: 'Hos tibi dant calamos, en accipe, Musae,
Ascraeo quos ante seni, quibus ille solebat
cantando rigidas deducere montibus ornos.
His tibi Grynei nemoris dicatur origo,
ne quis sit lucus, quo se plus iactet Apollo.'
Quid loquar, aut Scyllam Nisi, quam fama secuta est
candida succinctam latrantibus inguina monstris
Dulichias vexasse rates et gurgite in alto
ah! timidos nautas canibus lacerasse marinis:
aut ut mutatos Terei narraverit artus,
quas illi Philomela dapes, quae dona pararit,
quo cursu deserta petiverit, et quibus ante
infelix sua tecta super volitaverit alis?
Omnia, quae Phoebo quondam meditante beatus
audiit Eurotas iussitque ediscere lauros,
ille canit; pulsae referunt ad sidera valles;
cogere donec oves stabulis numerumque referre
iussit et invito processit Vesper Olympo.

ECLOGA VII.

MELIBOEUS. CORYDON. THYRSIS.

M. FORTE sub arguta consederat ilice Daphnis,
compulerantque greges Corydon et Thyrsis in unum,
Thyrsis oves, Corydon distentas lacte capellas,
ambo florentes aetatibus, Arcades ambo,
et cantare pares et respondere parati.
Huc mihi, dum teneras defendo a frigore myrtos,
vir gregis ipse caper deerraverat; atque ego Daphnim
aspicio. Ille ubi me contra videt, 'Ocius,' inquit,
'huc ades, o Meliboee; caper tibi salvus et haedi;
et, si quid cessare potes, requiesce sub umbra.
Huc ipsi potum venient per prata iuvenci;
hic virides tenera praetexit harundine ripas
Mincius, eque sacra resonant examina quercu.'
Quid facerem? neque ego Alcippen nec Phyllida habebam,
depulsos a lacte domi quae clauderet agnos,
et certamen erat Corydon cum Thyrside magnum.
Posthabui tamen illorum mea seria ludo.
Alternis igitur contendere versibus ambo
coepere; alternos Musae meminisse volebant.
Hos Corydon, illos referebat in ordine Thyrsis.
C. Nymphae, noster amor, Libethrides, aut mihi carmen
quale meo Codro concedite (proxima Phoebi
versibus ille facit) aut, si non possumus omnes,
hic arguta sacra pendebit fistula pinu.
T. Pastores, hedera crescentem ornate poetam,
Arcades, invidia rumpantur ut ilia Codro;
aut, si ultra placitum laudarit, baccare frontem
cingite, ne vati noceat mala lingua futuro.
C. Saetosi caput hoc apri tibi, Delia, parvus
et ramosa Micon vivacis cornua cervi.
Si proprium hoc fuerit, levi de marmore tota
puniceo stabis suras evincta cothurno.
T. Sinum lactis et haec te liba, Priape, quotannis
exspectare sat est: custos es pauperis horti.

nunc te marmoreum pro tempore fecimus; at tu
si fetura gregem suppleverit, aureus esto.
C. Nerine Galatea, thymo mihi dulcior Hyblae,
candidior cycnis, hedera formosior alba,
cum primum pasti repetent praesaepia tauri,
si qua tui Corydonis habet te cura, venito.
T. Immo ego Sardoniis videar tibi amarior herbis,
horridior rusco, proiecta vilior alga,
si mihi non haec lux toto iam longior anno est.
Ite domum pasti, si quis pudor, ite iuvenci.
C. Muscosi fontes et somno mollior herba,
et quae vos rara viridis tegit arbutus umbra,
solstitium pecori defendite; iam venit aestas
torrida, iam lento turgent in palmite gemmae.
T. Hic focus et taedae pingues, hic plurimus ignis
semper et assidua postes fuligine nigri;
hic tantum Boreae curamus frigora, quantum
aut numerum lupus aut torrentia flumina ripas.
C. Stant et iuniperi et castaneae hirsutae;
strata iacent passim sua quaeque sub arbore poma;
omnia nunc rident; at si formosus Alexis
montibus his abeat, videas et flumina sicca.
T. Aret ager; vitio moriens sitit aëris herba;
Liber pampineas invidit collibus umbras:
Phyllidis adventu nostrae nemus omne virebit,
Iuppiter et laeto descendet plurimus imbri.
C. Populus Alcidae gratissima, vitis Iaccho,
formosae myrtus Veneri, sua laurea Phoebo;
Phyllis amat corylos; illas dum Phyllis amabit,
nec myrtus vincet corylos nec laurea Phoebi.
T. Fraxinus in silvis pulcherrima, pinus in hortis,
populus in fluviis, abies in montibus altis:
saepius at si me, Lycida formose, revisas,
fraxinus in silvis cedat tibi, pinus in hortis.
M. Haec memini, et victum frustra contendere Thyrsim.
Ex illo Corydon Corydon est tempore nobis.

ECLOGA VIII.

Pastorum musam Damonis et Alphesiboei,
immemor herbarum quos est mirata iuvenca
certantes, quorum stupefactae carmine lynces,
et mutata suos requierunt flumina cursus,
Damonis musam dicemus et Alphesiboei.
  Tu mihi seu magni superas iam saxa Timavi,
sive oram Illyrici legis aequoris,—en erit umquam
ille dies, mihi cum liceat tua dicere facta?
En erit ut liceat totum mihi ferre per orbem
sola Sophocleo tua carmina digna cothurno?
A te principium, tibi desinet. Accipe iussis
carmina coepta tuis, atque hanc sine tempora circum
inter victrices hederam tibi serpere laurus.
  Frigida vix caelo noctis decesserat umbra,
cum ros in tenera pecori gratissimus herba:
incumbens tereti Damon sic coepit olivae.
  D. 'Nascere, praeque diem veniens age, Lucifer, almum,
coniugis indigno Nysae deceptus amore
dum queror, et divos, quamquam nil testibus illis
profeci, extrema moriens tamen adloquor hora.
  Incipe Maenalios mecum, mea tibia, versus.
Maenalus argutumque nemus pinosque loquentes
semper habet; semper pastorum ille audit amores
Panaque, qui primus calamos non passus inertes.
  Incipe Maenalios mecum, mea tibia, versus.
Mopso Nysa datur: quid non speremus amantes?
Iungentur iam grypes equis, aevoque sequenti
cum canibus timidi venient ad pocula dammae.
Mopse, novas incide faces: tibi ducitur uxor;
sparge, marite, nuces: tibi deserit Hesperus Oetam.
  Incipe Maenalios mecum, mea tibia, versus.
O digno coniuncta viro, dum despicis omnes,
dumque tibi est odio mea fistula dumque capellae
hirsutumque supercilium promissaque barba,
nec curare deum credis mortalia quemquam.

Incipe Maenalios mecum, mea tibia, versus.
Saepibus in nostris parvam te roscida mala
(dux ego vester eram) vidi cum matre legentem.
Alter ab undecimo tum me iam acceperat annus;
iam fragiles poteram ab terra contingere ramos.
Ut vidi, ut perii, ut me malus abstulit error!
Incipe Maenalios mecum, mea tibia, versus.
Nunc scio quid sit Amor. Duris in cotibus illum
aut Tmaros aut Rhodope aut extremi Garamantes
nec generis nostri puerum nec sanguinis edunt.
Incipe Maenalios mecum, mea tibia, versus.
Saevus Amor docuit natorum sanguine matrem
commaculare manus; crudelis tu quoque, mater:
crudelis mater magis, an puer improbus ille?
improbus ille puer; crudelis tu quoque, mater.
Incipe Maenalios mecum, mea tibia, versus.
Nunc et oves ultro fugiat lupus, aurea durae
mala ferant quercus, narcisso floreat alnus,
pinguia corticibus sudent electra myricae,
certent et cycnis ululae, sit Tityrus Orpheus,
Orpheus in silvis, inter delphinas Arion.
Incipe Maenalios mecum, mea tibia, versus.
Omnia vel medium fiat mare. Vivite, silvae:
praeceps aërii specula de montis in undas
deferar; extremum hoc munus morientis habeto.
Desine Maenalios, iam desine, tibia, versus.'
Haec Damon: vos, quae responderit Alphesiboeus,
dicite, Pierides; non omnia possumus omnes.
A. 'Effer aquam, et molli cinge haec altaria vitta,
verbenasque adole pingues et mascula tura,
coniugis ut magicis sanos avertere sacris
experiar sensus; nihil hic nisi carmina desunt.
Ducite ab urbe domum, mea carmina, ducite Daphnim.
Carmina vel caelo possunt deducere Lunam;
carminibus Circe socios mutavit Ulixi;
frigidus in pratis cantando rumpitur anguis.
Ducite ab urbe domum, mea carmina, ducite Daphnim.
Terna tibi haec primum triplici diversa colore
licia circumdo, terque haec altaria circum

effigiem duco; numero deus impare gaudet.
  Ducite ab urbe domum, mea carmina, ducite Daphnim.
Necte tribus nodis ternos, Amarylli, colores;
necte, Amarylli, modo et "Veneris" dic "vincula necto."
  Ducite ab urbe domum, mea carmina, ducite Daphnim.
Limus ut hic durescit, et haec ut cera liquescit
uno eodemque igni, sic nostro Daphnis amore.
Sparge molam, et fragiles incende bitumine laurus.
Daphnis me malus urit, ego hanc in Daphnide laurum.
  Ducite ab urbe domum, mea carmina, ducite Daphnim.
Talis amor Daphnim, qualis cum fessa iuvencum
per nemora atque altos quaerendo bucula lucos
propter aquae rivum viridi procumbit in ulva,
perdita, nec serae meminit decedere nocti,
talis amor teneat, nec sit mihi cura mederi.
  Ducite ab urbe domum, mea carmina, ducite Daphnim.
Has olim exuvias mihi perfidus ille reliquit,
pignora cara sui: quae nunc ego limine in ipso,
terra, tibi mando; debent haec pignora Daphnim.
  Ducite ab urbe domum, mea carmina, ducite Daphnim.
Has herbas atque haec Ponto mihi lecta venena
ipse dedit Moeris; nascuntur plurima Ponto;
his ego saepe lupum fieri et se condere silvis
Moerim, saepe animas imis excire sepulcris
atque satas alio vidi traducere messes.
  Ducite ab urbe domum, mea carmina, ducite Daphnim.
Fer cineres, Amarylli, foras rivoque fluenti
transque caput iace, nec respexeris. His ego Daphnim
aggrediar; nihil ille deos, nil carmina curat.
  Ducite ab urbe domum, mea carmina, ducite Daphnim.
Aspice: corripuit tremulis altaria flammis
sponte sua, dum ferre moror, cinis ipse. Bonum sit!
Nescio quid certe est, et Hylax in limine latrat.
Credimus? an, qui amant, ipsi sibi somnia fingunt?
  Parcite, ab urbe venit, iam parcite, carmina, Daphnis.'

ECLOGA IX.

LYCIDAS. MOERIS.

L. Quo te, Moeri, pedes? an, quo via ducit, in urbem?
M. O Lycida, vivi pervenimus, advena nostri,
quod numquam veriti sumus, ut possessor agelli
diceret 'haec mea sunt; veteres migrate coloni.'
Nunc victi tristes, quoniam Fors omnia versat,
hos illi (quod nec vertat bene) mittimus haedos.
L. Certe equidem audieram, qua se subducere colles
incipiunt mollique iugum demittere clivo,
usque ad aquam et veteres iam fracta cacumina fagos
omnia carminibus vestrum servasse Menalcan.
M. Audieras: et fama fuit; sed carmina tantum
nostra valent, Lycida, tela inter Martia, quantum
Chaonias dicunt aquila veniente columbas.
Quod nisi me quacumque novas incidere lites
ante sinistra cava monuisset ab ilice cornix,
nec tuus hic Moeris nec viveret ipse Menalcas.
L. Heu, cadit in quemquam tantum scelus? heu, tua nobis
paene simul tecum solatia rapta, Menalca?
Quis caneret Nymphas? Quis humum florentibus herbis
spargeret, aut viridi fontes induceret umbra?
Vel quae sublegi tacitus tibi carmina nuper,
cum te ad delicias ferres Amaryllida nostras:
'Tityre, dum redeo (brevis est via) pasce capellas,
et potum pastas age, Tityre, et inter agendum
occursare capro, cornu ferit ille, caveto.'
M. Immo haec, quae Varo necdum perfecta canebat:
'Vare, tuum nomen, superet modo Mantua nobis,
Mantua vae miserae nimium vicina Cremonae,
cantantes sublime ferent ad sidera cycni.'
L. Sic tua Cyrneas fugiant examina taxos,
sic cytiso pastae distendant ubera vaccae:
incipe, si quid habes. Et me fecere poetam
Pierides, sunt et mihi carmina, me quoque dicunt

vatem pastores; sed non ego credulus illis.
Nam neque adhuc Vario videor nec dicere Cinna
digna, sed argutos inter strepere anser olores.
M. Id quidem ago et tacitus, Lycida, mecum ipse voluto,
si valeam meminisse; neque est ignobile carmen.
'Huc ades, o Galatea; quis est nam ludus in undis?
Hic ver purpureum, varios hic flumina circum
fundit humus flores, hic candida populus antro
imminet, et lentae texunt umbracula vites:
huc ades; insani feriant sine litora fluctus.'
L. Quid, quae te pura solum sub nocte canentem
audieram? numeros memini, si verba tenerem.
'Daphni, quid antiquos signorum suspicis ortus?
Ecce Dionaei processit Caesaris astrum,
astrum, quo segetes gauderent frugibus et quo
duceret apricis in collibus uva colorem.
Insere, Daphni, piros; carpent tua poma nepotes.'
M. Omnia fert aetas, animum quoque; saepe ego longos
cantando puerum memini me condere soles:
nunc oblita mihi tot carmina; vox quoque Moerim
iam fugit ipsa; lupi Moerim videre priores.
Sed tamen ista satis referet tibi saepe Menalcas.
L. Causando nostros in longum ducis amores.
Et nunc omne tibi stratum silet aequor, et omnes,
aspice, ventosi ceciderunt murmuris aurae.
Hinc adeo media est nobis via; namque sepulcrum
incipit apparere Bianoris: hic, ubi densas
agricolae stringunt frondes, hic, Moeri, canamus:
hic haedos depone, tamen veniemus in urbem.
Aut si, nox pluviam ne colligat ante, veremur,
cantantes licet usque (minus via laedit) eamus;
cantantes ut eamus, ego hoc te fasce levabo.
M. Desine plura, puer, et quod nunc instat agamus:
carmina tum melius, cum venerit ipse, canemus.

ECLOGA X.

Gallus.

Extremum hunc, Arethusa, mihi concede laborum.
Pauca meo Gallo, sed quae legat ipsa Lycoris,
carmina sunt dicenda: neget quis carmina Gallo?
Sic tibi, cum fluctus subterlabere Sicanos,
Doris amara suam non intermisceat undam:
incipe; sollicitos Galli dicamus amores,
dum tenera attondent simae virgulta capellae.
Non canimus surdis; respondent omnia silvae.
Quae nemora aut qui vos saltus habuere, puellae
Naïdes, indigno cum Gallus amore peribat?
Nam neque Parnasi vobis iuga, nam neque Pindi
ulla moram fecere, neque Aonie Aganippe.
Illum etiam lauri, etiam flevere myricae,
pinifer illum etiam sola sub rupe iacentem
Maenalus et gelidi fleverunt saxa Lycaei.
Stant et oves circum, nostri nec paenitet illas:
nec te paeniteat pecoris, divine poeta;
et formosus oves ad flumina pavit Adonis.
Venit et upilio, tardi venere subulci,
uvidus hiberna venit de glande Menalcas,
Omnes 'unde amor iste' rogant 'tibi'? Venit Apollo:
'Galle, quid insanis?' inquit, 'tua cura Lycoris
perque nives alium perque horrida castra secuta est.'
Venit et agresti capitis Silvanus honore
florentes ferulas et grandia lilia quassans.
Pan deus Arcadiae venit, quem vidimus ipsi
sanguineis ebuli bacis minioque rubentem.
'Ecquis erit modus?' inquit. 'Amor non talia curat:
nec lacrimis crudelis Amor nec gramina rivis
nec cytiso saturantur apes nec fronde capellae.'
Tristis at ille 'Tamen cantabitis, Arcades,' inquit,
'montibus haec vestris, soli cantare periti

Arcades. O mihi tum quam molliter ossa quiescant,
vestra meos olim si fistula dicat amores!
Atque utinam ex vobis unus vestrique fuissem
aut custos gregis aut maturae vinitor uvae!
Certe sive mihi Phyllis sive esset Amyntas
seu quicumque furor (quid tum, si fuscus Amyntas?
Et nigrae violae sunt et vaccinia nigra),
mecum inter salices lenta sub vite iaceret:
serta mihi Phyllis legeret, cantaret Amyntas.
Hic gelidi fontes, hic mollia prata, Lycori,
hic nemus: hic ipso tecum consumerer aevo.
Nunc insanus amor duri me Martis in armis
tela inter media atque adversos detinet hostes:
tu procul a patria (nec sit mihi credere tantum)
Alpinas ah dura nives et frigora Rheni
me sine sola vides. Ah te ne frigora laedant!
Ah tibi ne teneras glacies secet aspera plantas!
Ibo et Chalcidico quae sunt mihi condita versu
carmina pastoris Siculi modulabor avena.
Certum est in silvis inter spelaea ferarum
malle pati tenerisque meos incidere amores
arboribus: crescent illae, crescetis amores.
Interea mixtis lustrabo Maenala Nymphis,
aut acres venabor apros. Non me ulla vetabunt
frigora Parthenios canibus circumdare saltus.
Iam mihi per rupes videor lucosque sonantes
ire, libet Partho torquere Cydonia cornu
spicula. Tamquam haec sit nostri medicina furoris,
aut deus ille malis hominum mitescere discat!
Iam neque Hamadryades rursus neque carmina nobis
ipsa placent; ipsae rursus concedite silvae.
Non illum nostri possunt mutare labores:
nec si frigoribus mediis Hebrumque bibamus,
Sithoniasque nives hiemis subeamus aquosae,
nec si, cum moriens alta liber aret in ulmo,
Aethiopum versemus oves sub sidere Cancri.
Omnia vincit Amor: et nos cedamus Amori.'
  Haec sat erit, divae, vestrum cecinisse poetam,
dum sedet et gracili fiscellam texit hibisco,

Pierides: vos haec facietis maxima Gallo,
Gallo, cuius amor tantum mihi crescit in horas,
quantum vere novo viridis se subiicit alnus.
Surgamus: solet esse gravis cantantibus umbra,
iuniperi gravis umbra, nocent et frugibus umbrae.
Ite domum saturae, venit Hesperus, ite capellae.

GEORGICA.

LIBER PRIMUS.

QUID faciat laetas segetes, quo sidere terram
vertere, Maecenas, ulmisque adiungere vites
conveniat, quae cura boum, qui cultus habendo
sit pecori, apibus quanta experientia parcis,
hinc canere incipiam. Vos, o clarissima mundi
lumina, labentem caelo quae ducitis annum,
Liber et alma Ceres, vestro si munere tellus
Chaoniam pingui glandem mutavit arista,
poculaque inventis Acheloia miscuit uvis;
et vos, agrestum praesentia numina, Fauni,
ferte simul Faunique pedem Dryadesque puellae:
munera vestra cano. Tuque o, cui prima frementem
fudit equum magno tellus percussa tridenti,
Neptune; et cultor nemorum, cui pinguia Ceae
ter centum nivei tondent dumeta iuvenci;
ipse nemus linquens patrium saltusque Lycaei
Pan, ovium custos, tua si tibi Maenala curae,
adsis, o Tegeaee, favens, oleaeque Minerva
inventrix, uncique puer monstrator aratri,
et teneram ab radice ferens, Silvane, cupressum;
dique deaeque omnes, studium quibus arva tueri,
quique novas alitis non ullo semine fruges,
quique satis largum caelo demittitis imbrem;
tuque adeo, quem mox quae sint habitura deorum
concilia incertum est, urbesne invisere, Caesar,
terrarumque velis curam, et te maximus orbis
auctorem frugum tempestatumque potentem
accipiat cingens materna tempora myrto,
an deus immensi venias maris ac tua nautae

numina sola colant, tibi serviat ultima Thule,
teque sibi generum Tethys emat omnibus undis,
anne novum tardis sidus te mensibus addas,
qua locus Erigonem inter Chelasque sequentes
panditur; ipse tibi iam brachia contrahit ardens
Scorpius et caeli iusta plus parte relinquit;
quidquid eris (nam te nec sperant Tartara regem,
nec tibi regnandi veniat tam dira cupido,
quamvis Elysios miretur Graecia campos
nec repetita sequi curet Proserpina matrem),
da facilem cursum atque audacibus annue coeptis,
ignarosque viae mecum miseratus agrestes
ingredere, et votis iam nunc assuesce vocari.
Vere novo gelidus canis cum montibus umor
liquitur et Zephyro putris se glaeba resolvit,
depresso incipiat iam tum mihi taurus aratro
ingemere, et sulco attritus splendescere vomer.
Illa seges demum votis respondet avari
agricolae, bis quae solem, bis frigora sensit;
illius immensae ruperunt horrea messes.
At prius ignotum ferro quam scindimus aequor,
ventos et varium caeli praediscere morem
cura sit ac patrios cultusque habitusque locorum,
et quid quaeque ferat regio et quid quaeque recuset.
Hic segetes, illic veniunt felicius uvae,
arborei fetus alibi, atque iniussa virescunt
gramina. Nonne vides croceos ut Tmolus odores,
India mittit ebur, molles sua tura Sabaei,
at Chalybes nudi ferrum, virosaque Pontus
castorea, Eliadum palmas Epiros equarum?
Continuo has leges aeternaque foedera certis
imposuit natura locis, quo tempore primum
Deucalion vacuum lapides iactavit in orbem,
unde homines nati, durum genus. Ergo age, terrae
pingue solum primis extemplo a mensibus anni
fortes invertant tauri, glaebasque iacentes
pulverulenta coquat maturis solibus aestas;
at si non fuerit tellus fecunda, sub ipsum
Arcturum tenui sat erit suspendere sulco:

illic, officiant laetis ne frugibus herbae,
hic, sterilem exiguus ne deserat umor harenam.
  Alternis idem tonsas cessare novales,
et segnem patiere situ durescere campum;
aut ibi flava seres mutato sidere farra,
unde prius laetum siliqua quassante legumen
aut tenues fetus viciae tristisque lupini
sustuleris fragiles calamos silvamque sonantem.
Urit enim lini campum seges, urit avenae,
urunt Lethaeo perfusa papavera somno:
sed tamen alternis facilis labor, arida tantum
ne saturare fimo pingui pudeat sola neve
effetos cinerem immundum iactare per agros.
Sic quoque mutatis requiescunt fetibus arva;
nec nulla interea est inaratae gratia terrae.
Saepe etiam steriles incendere profuit agros,
atque levem stipulam crepitantibus urere flammis:
sive inde occultas vires et pabula terrae
pinguia concipiunt, sive illis omne per ignem
excoquitur vitium atque exsudat inutilis umor,
seu plures calor ille vias et caeca relaxat
spiramenta, novas veniat qua sucus in herbas;
seu durat magis, et venas adstringit hiantes,
ne tenues pluviae rapidive potentia solis
acrior aut Boreae penetrabile frigus adurat.
Multum adeo, rastris glaebas qui frangit inertes
vimineasque trahit crates, iuvat arva, neque illum
flava Ceres alto nequiquam spectat Olympo;
et qui, proscisso quae suscitat aequore terga,
rursus in obliquum verso perrumpit aratro
exercetque frequens tellurem atque imperat arvis.
  Umida solstitia atque hiemes orate serenas,
agricolae: hiberno laetissima pulvere farra,
laetus ager; nullo tantum se Mysia cultu
iactat et ipsa suas mirantur Gargara messes.
Quid dicam, iacto qui semine comminus arva
insequitur, cumulosque ruit male pinguis harenae,
deinde satis fluvium inducit rivosque sequentes,
et, cum exustus ager morientibus aestuat herbis,

ecce supercilio clivosi tramitis undam
elicit? Illa cadens raucum per levia murmur
saxa ciet, scatebrisque arentia temperat arva.
Quid qui, ne gravidis procumbat culmus aristis,
luxuriem segetum tenera depascit in herba,
cum primum sulcos aequant sata, quique paludis
collectum umorem bibula deducit harena?
Praesertim incertis si mensibus amnis abundans
exit et obducto late tenet omnia limo,
unde cavae tepido sudant umore lacunae.
  Nec tamen, haec cum sint hominumque boumque labores
versando terram experti, nihil improbus anser
Strymoniaeque grues et amaris intuba fibris
officiunt aut umbra nocet. Pater ipse colendi
haud facilem esse viam voluit, primusque per artem
movit agros curis acuens mortalia corda,
nec torpere gravi passus sua regna veterno.
Ante Iovem nulli subigebant arva coloni;
ne signare quidem aut partiri limite campum
fas erat: in medium quaerebant, ipsaque tellus
omnia liberius nullo poscente ferebat.
Ille malum virus serpentibus addidit atris,
praedarique lupos iussit, pontumque moveri,
mellaque decussit foliis, ignemque removit,
et passim rivis currentia vina repressit,
ut varias usus meditando extunderet artes
paulatim et sulcis frumenti quaereret herbam,
ut silicis venis abstrusum excuderet ignem.
Tunc alnos primum fluvii sensere cavatas;
navita tum stellis numeros et nomina fecit
Pleiadas, Hyadas, claramque Lycaonis Arcton;
tum laqueis captare feras et fallere visco
inventum et magnos canibus circumdare saltus;
atque alius latum funda iam verberat amnem,
alta petens, pelagoque alius trahit umida lina;
tum ferri rigor atque argutae lamina serrae
(nam primi cuneis scindebant fissile lignum),
tum variae venere artes. Labor omnia vicit
improbus et duris urgens in rebus egestas.

Prima Ceres ferro mortales vertere terram
instituit, cum iam glandes atque arbuta sacrae
deficerent silvae et victum Dodona negaret.
Mox et frumentis labor additus, ut mala culmos
esset robigo, segnisque horreret in arvis
carduus: intereunt segetes, subit aspera silva,
lappaeque tribolique, interque nitentia culta
infelix lolium et steriles dominantur avenae.
Quod nisi et assiduis herbam insectabere rastris,
et sonitu terrebis aves, et ruris opaci
falce premes umbras, votisque vocaveris imbrem,
heu magnum alterius frustra spectabis acervum,
concussaque famem in silvis solabere quercu.
  Dicendum et, quae sint duris agrestibus arma,
quis sine nec potuere seri nec surgere messes:
vomis et inflexi primum grave robur aratri,
tardaque Eleusinae matris volventia plaustra,
tribulaque, traheaeque, et iniquo pondere rastri;
virgea praeterea Celeï vilisque supellex,
arbuteae crates et mystica vannus Iacchi.
Omnia quae multo ante memor provisa repones,
si te digna manet divini gloria ruris.
Continuo in silvis magna vi flexa domatur
in burim et curvi formam accipit ulmus aratri.
Huic a stirpe pedes temo protentus in octo,
binae aures, duplici aptantur dentalia dorso.
Caeditur et tilia ante iugo levis altaque fagus
stivaque, quae currus a tergo torqueat imos,
et suspensa focis explorat robora fumus.
  Possum multa tibi veterum praecepta referre,
ni refugis tenuesque piget cognoscere curas.
Area cum primis ingenti aequanda cylindro
et vertenda manu et creta solidanda tenaci,
ne subeant herbae neu pulvere victa fatiscat,
tum variae illudant pestes: saepe exiguus mus
sub terris posuitque domos atque horrea fecit,
aut oculis capti fodere cubilia talpae,
inventusque cavis bufo et quae plurima terrae
monstra ferunt, populatque ingentem farris acervum

curculio atque inopi metuens formica senectae.
Contemplator item, cum se nux plurima silvis
induet in florem et ramos curvabit olentes:
si superant fetus, pariter frumenta sequentur,
magnaque cum magno veniet tritura calore;
at si luxuria foliorum exuberat umbra,
nequiquam pingues palea teret area culmos.
Semina vidi equidem multos medicare serentes,
et nitro prius et nigra perfundere amurca,
grandior ut fetus siliquis fallacibus esset,
et quamvis igni exiguo properata maderent.
Vidi lecta diu et multo spectata labore
degenerare tamen, ni vis humana quotannis
maxima quaeque manu legeret. Sic omnia fatis
in peius ruere ac retro sublapsa referri,
non aliter quam qui adverso vix flumine lembum
remigiis subigit, si bracchia forte remisit,
atque illum praeceps prono rapit alveus amni.
 Praeterea tam sunt Arcturi sidera nobis
Haedorumque dies servandi et lucidus Anguis,
quam quibus in patriam ventosa per aequora vectis
Pontus et ostriferi fauces temptantur Abydi.
Libra die somnique pares ubi fecerit horas,
et medium luci atque umbris iam dividit orbem,
exercete, viri, tauros, serite hordea campis
usque sub extremum brumae intractabilis imbrem;
nec non et lini segetem et Cereale papaver
tempus humo tegere et iamdudum incumbere aratris,
dum sicca tellure licet, dum nubila pendent.
Vere fabis satio; tum te quoque, medica, putres
accipiunt sulci, et milio venit annua cura,
candidus auratis aperit cum cornibus annum
Taurus, et adverso cedens Canis occidit astro.
At si triticeam in messem robustaque farra
exercebis humum, solisque instabis aristis,
ante tibi Eoae Atlantides abscondantur
Gnosiaque ardentis decedat stella Coronae,
debita quam sulcis committas semina quamque
invitae properes anni spem credere terrae.

Multi ante occasum Maiae coepere; sed illos
exspectata seges vanis elusit aristis.
Si vero viciamque seres vilemque phaselum,
nec Pelusiacae curam aspernabere lentis,
haud obscura cadens mittet tibi signa Bootes:
incipe et ad medias sementem extende pruinas.
  Idcirco certis dimensum partibus orbem
per duodena regit mundi sol aureus astra.
Quinque tenent caelum zonae: quarum una corusco
semper sole rubens et torrida semper ab igni;
quam circum extremae dextra laevaque trahuntur
caeruleae, glacie concretae atque imbribus atris;
has inter mediamque duae mortalibus aegris
munere concessae divum, et via secta per ambas,
obliquus qua se signorum verteret ordo.
Mundus, ut ad Scythiam Rhipaeasque arduus arces
consurgit, premitur Libyae devexus in austros.
Hic vertex nobis semper sublimis; at illum
sub pedibus Styx atra videt Manesque profundi.
Maximus hic flexu sinuoso elabitur Anguis
circum perque duas in morem fluminis Arctos,
Arctos Oceani metuentes aequore tingi.
Illic, ut perhibent, aut intempesta silet nox
semper et obtenta densentur nocte tenebrae;
aut redit a nobis Aurora diemque reducit,
nosque ubi primus equis Oriens afflavit anhelis,
illic sera rubens accendit lumina Vesper.
hinc tempestates dubio praediscere caelo
possumus, hinc messisque diem tempusque serendi,
et quando infidum remis impellere marmor
conveniat, quando armatas deducere classes,
aut tempestivam silvis evertere pinum.
Nec frustra signorum obitus speculamur et ortus
temporibusque parem diversis quattuor annum.
  Frigidus agricolam si quando continet imber,
multa, forent quae mox caelo properanda sereno,
maturare datur: durum procudit arator
vomeris obtusi dentem, cavat arbore lintres,
aut pecori signum aut numeros impressit acervis.

Exacuunt alii vallos furcasque bicornes,
atque Amerina parant lentae retinacula viti.
Nunc facilis rubea texatur fiscina virga,
nunc torrete igni fruges, nunc frangite saxo.
Quippe etiam festis quaedam exercere diebus
fas et iura sinunt: rivos deducere nulla
religio vetuit, segeti praetendere saepem,
insidias avibus moliri, incendere vepres,
balantumque gregem fluvio mersare salubri.
Saepe oleo tardi costas agitator aselli
vilibus aut onerat pomis, lapidemque revertens
incusum aut atrae massam picis urbe reportat.
Ipsa dies alios alio dedit ordine Luna
felices operum. Quintam fuge: pallidus Orcus
Eumenidesque satae; tum partu Terra nefando
Coeumque Iapetumque creat saevumque Typhoea,
et coniuratos caelum rescindere fratres.
Ter sunt conati imponere Pelio Ossam
scilicet, atque Ossae frondosum involvere Olympum;
ter pater exstructos disiecit fulmine montes.
Septima post decimam felix et ponere vitem
et prensos domitare boves et licia telae
addere. Nona fugae melior, contraria furtis.
Multa adeo gelida melius se nocte dedere,
aut cum sole novo terras irrorat Eous.
Nocte leves melius stipulae, nocte arida prata
tondentur, noctes lentus non deficit umor.
Et quidam seros hiberni ad luminis ignes
pervigilat, ferroque faces inspicat acuto;
interea longum cantu solata laborem
arguto coniunx percurrit pectine telas,
aut dulcis musti Vulcano decoquit umorem,
et foliis undam trepidi despumat aheni.
At rubicunda Ceres medio succiditur aestu,
et medio tostas aestu terit area fruges.
Nudus ara, sere nudus; hiemps ignava colono.
Frigoribus parto agricolae plerumque fruuntur,
mutuaque inter se laeti convivia curant.
Invitat genialis hiemps curasque resolvit,

ceu pressae cum iam portum tetigere carinae,
puppibus et laeti nautae imposuere coronas.
Sed tamen et quernas glandes tum stringere tempus
et lauri bacas oleamque cruentaque myrta,
tum gruibus pedicas et retia ponere cervis
auritosque sequi lepores, tum figere dammas
stuppea torquentem Balearis verbera fundae,
cum nix alta iacet, glaciem cum flumina trudunt.
Quid tempestates autumni et sidera dicam,
atque, ubi iam breviorque dies et mollior aestas,
quae vigilanda viris; vel cum ruit imbriferum ver,
spicea iam campis cum messis inhorruit et cum
frumenta in viridi stipula lactentia turgent?
Saepe ego, cum flavis messorem induceret arvis
agricola et fragili iam stringeret hordea culmo,
omnia ventorum concurrere proelia vidi,
quae gravidam late segetem ab radicibus imis
sublimem expulsam eruerent, ita turbine nigro
ferret hiemps culmumque levem stipulasque volantes.
Saepe etiam immensum caelo venit agmen aquarum,
et foedam glomerant tempestatem imbribus atris
collectae ex alto nubes; ruit arduus aether,
et pluvia ingenti sata laeta boumque labores
diluit; implentur fossae et cava flumina crescunt
cum sonitu fervetque fretis spirantibus aequor.
Ipse Pater media nimborum in nocte corusca
fulmina molitur dextra: quo maxima motu
terra tremit; fugere ferae et mortalia corda
per gentes humilis stravit pavor: ille flagranti
aut Athon aut Rhodopen aut alta Ceraunia telo
deiicit; ingeminant Austri et densissimus imber:
nunc nemora ingenti vento, nunc litora plangunt.
Hoc metuens caeli menses et sidera serva,
frigida Saturni sese quo stella receptet;
quos ignis caelo Cyllenius erret in orbes.
In primis venerare deos, atque annua magnae
sacra refer Cereri laetis operatus in herbis
extremae sub casum hiemis, iam vere sereno.
Tum pingues agni et tum mollissima vina,

tum somni dulces densaeque in montibus umbrae.
Cuncta tibi Cererem pubes agrestis adoret:
cui tu lacte favos et miti dilue Baccho,
terque novas circum felix eat hostia fruges,
omnis quam chorus et socii comitentur ovantes,
et Cererem clamore vocent in tecta; neque ante
falcem maturis quisquam supponat aristis,
quam Cereri torta redimitus tempora quercu
det motus incompositos et carmina dicat.
Atque haec ut certis possemus discere signis,
aestusque pluviasque et agentes frigora ventos,
ipse Pater statuit, quid menstrua luna moneret,
quo signo caderent Austri, quid saepe videntes
agricolae propius stabulis armenta tenerent.
Continuo ventis surgentibus aut freta ponti
incipiunt agitata tumescere et aridus altis
montibus audiri fragor, aut resonantia longe
litora misceri et nemorum increbrescere murmur.
Iam sibi tum curvis male temperat unda carinis,
cum medio celeres revolant ex aequore mergi
clamoremque ferunt ad litora, cumque marinae
in sicco ludunt fulicae, notasque paludes
deserit atque altam supra volat ardea nubem.
Saepe etiam stellas vento impendente videbis
praecipites caelo labi, noctisque per umbram
flammarum longos a tergo albescere tractus;
saepe levem paleam et frondes volitare caducas,
aut summa nantes in aqua colludere plumas.
At Boreae de parte trucis cum fulminat, et cum
Eurique Zephyrique tonat domus, omnia plenis
rura natant fossis, atque omnis navita ponto
umida vela legit. Numquam imprudentibus imber
obfuit: aut illum surgentem vallibus imis
aëriae fugere grues, aut bucula caelum
suspiciens patulis captavit naribus auras,
aut arguta lacus circumvolitavit hirundo,
et veterem in limo ranae cecinere querellam.
Saepius et tectis penetralibus extulit ova
angustum formica terens iter, et bibit ingens

arcus, et e pastu decedens agmine magno
corvorum increpuit densis exercitus alis.
Iam variae pelagi volucres et quae Asia circum
dulcibus in stagnis rimantur prata Caystri,
certatim largos umeris infundere rores:
nunc caput obiectare fretis, nunc currere in undas
et studio incassum videas gestire lavandi.
Tum cornix plena pluviam vocat improba voce
et sola in sicca secum spatiatur harena.
Ne nocturna quidem carpentes pensa puellae
nescivere hiemem, testa cum ardente viderent
scintillare oleum et putres concrescere fungos.

Nec minus ex imbri soles et aperta serena
prospicere et certis poteris cognoscere signis:
nam neque tum stellis acies obtusa videtur,
nec fratris radiis obnoxia surgere Luna,
tenuia nec lanae per caelum vellera ferri;
non tepidum ad solem pennas in litore pandunt
dilectae Thetidi alcyones, non ore solutos
immundi meminere sues iactare maniplos.
At nebulae magis ima petunt campoque recumbunt,
solis et occasum servans de culmine summo
nequiquam seros exercet noctua cantus.
Apparet liquido sublimis in aëre Nisus,
et pro purpureo poenas dat Scylla capillo:
quacumque illa levem fugiens secat aethera pennis,
ecce inimicus atrox magno stridore per auras
insequitur Nisus; qua se fert Nisus ad auras,
illa levem fugiens raptim secat aethera pennis.
Tum liquidas corvi presso ter gutture voces
aut quater ingeminant, et saepe cubilibus altis
nescio qua praeter solitum dulcedine laeti
inter se in foliis strepitant; iuvat imbribus actis
progeniem parvam dulcesque revisere nidos:
haud equidem credo, quia sit divinitus illis
ingenium aut rerum fato prudentia maior;
verum ubi tempestas et caeli mobilis umor
mutavere vias et Iuppiter uvidus Austris
denset erant quae rara modo, et quae densa relaxat,

vertuntur species animorum, et pectora motus
nunc alios, alios dum nubila ventus agebat,
concipiunt: hinc ille avium concentus in agris
et laetae pecudes et ovantes gutture corvi.

Si vero solem ad rapidum lunasque sequentes
ordine respicies, numquam te crastina fallet
hora, neque insidiis noctis capiere serenae.
Luna, revertentes cum primum colligit ignes,
si nigrum obscuro comprenderit aëra cornu,
maximus agricolis pelagoque parabitur imber:
at si virgineum suffuderit ore ruborem,
ventus erit; vento semper rubet aurea Phoebe.
Sin ortu quarto (namque is certissimus auctor)
pura neque obtusis per caelum cornibus ibit,
totus et ille dies et qui nascentur ab illo
exactum ad mensem pluvia ventisque carebunt,
votaque servati solvent in litore nautae
Glauco et Panopeae et Inoo Melicertae.
Sol quoque et exoriens et cum se condet in undas
signa dabit; solem certissima signa sequuntur,
et quae mane refert et quae surgentibus astris.
Ille ubi nascentem maculis variaverit ortum
conditus in nubem medioque refugerit orbe,
suspecti tibi sint imbres; namque urget ab alto
arboribusque satisque Notus pecorique sinister.
Aut ubi sub lucem densa inter nubila sese
diversi rumpent radii, aut ubi pallida surget
Tithoni croceum linquens Aurora cubile,
heu male tum mites defendet pampinus uvas;
tam multa in tectis crepitans salit horrida grando.
hoc etiam, emenso cum iam decedit Olympo,
profuerit meminisse magis; nam saepe videmus
ipsius in vultu varios errare colores;
caeruleus pluviam denuntiat, igneus Euros;
sin maculae incipient rutilo immiscerier igni,
omnia tum pariter vento nimbisque videbis
fervere. Non illa quisquam me nocte per altum
ire neque a terra moneat convellere funem.
At si, cum referetque diem condetque relatum,

lucidus orbis erit, frustra terrebere nimbis,
et claro silvas cernes Aquilone moveri.
Denique quid vesper serus vehat, unde serenas
ventus agat nubes, quid cogitet umidus Auster,
sol tibi signa dabit. Solem quis dicere falsum
audeat? Ille etiam caecos instare tumultus
saepe monet fraudemque et operta tumescere bella.
Ille etiam exstincto miseratus Caesare Romam,
cum caput obscura nitidum ferrugine texit,
impiaque aeternam timuerunt saecula noctem.
Tempore quamquam illo tellus quoque et aequora ponti
obscenaeque canes importunaeque volucres
signa dabant. Quotiens Cyclopum effervere in agros
vidimus undantem ruptis fornacibus Aetnam,
flammarumque globos liquefactaque volvere saxa!
Armorum sonitum toto Germania caelo
audiit, insolitis tremuerunt motibus Alpes.
Vox quoque per lucos vulgo exaudita silentes
ingens, et simulacra modis pallentia miris
visa sub obscurum noctis, pecudesque locutae
infandum! sistunt amnes terraeque dehiscunt,
et maestum illacrimat templis ebur aeraque sudant.
Proluit insano contorquens vertice silvas
fluviorum rex Eridanus, camposque per omnes
cum stabulis armenta tulit. Nec tempore eodem
tristibus aut extis fibrae apparere minaces
aut puteis manare cruor cessavit, et altae
per noctem resonare lupis ululantibus urbes.
Non alias caelo ceciderunt plura sereno
fulgura, nec diri totiens arsere cometae.
Ergo inter sese paribus concurrere telis
Romanas acies iterum videre Philippi;
nec fuit indignum superis, bis sanguine nostro
Emathiam et latos Haemi pinguescere campos.
Scilicet et tempus veniet, cum finibus illis
agricola incurvo terram molitus aratro
exesa inveniet scabra robigine pila,
aut gravibus rastris galeas pulsabit inanes,
grandiaque effossis mirabitur ossa sepulcris.

Di patrii, Indigetes, et Romule Vestaque mater,
quae Tuscum Tiberim et Romana Palatia servas,
hunc saltem everso iuvenem succurrere saeclo
ne prohibete. Satis iam pridem sanguine nostro
Laomedonteae luimus periuria Troiae,
iam pridem nobis caeli te regia, Caesar,
invidet, atque hominum queritur curare triumphos,
quippe ubi fas versum atque nefas: tot bella per orbem,
tam multae scelerum facies, non ullus aratro
dignus honos, squalent abductis arva colonis,
et curvae rigidum falces conflantur in ensem.
Hinc movet Euphrates, illinc Germania bellum;
vicinae ruptis inter se legibus urbes
arma ferunt; saevit toto Mars impius orbe:
ut cum carceribus sese effudere quadrigae,
addunt in spatia, et frustra retinacula tendens
fertur equis auriga, neque audit currus habenas.

GEORGICA.

LIBER SECUNDUS.

HACTENUS arvorum cultus et sidera caeli;
nunc te, Bacche, canam, nec non silvestria tecum
virgulta et prolem tarde crescentis olivae.
Huc, pater o Lenaee; tuis hic omnia plena
muneribus, tibi pampineo gravidus autumno
floret ager, spumat plenis vindemia labris;
huc, pater o Lenaee, veni, nudataque musto
tingue novo mecum dereptis crura cothurnis.
Principium arboribus varia est natura creandis.
Namque aliae nullis hominum cogentibus ipsae
sponte sua veniunt camposque et flumina late
curva tenent, ut molle siler, lentaeque genistae,
populus et glauca canentia fronde salicta;
pars autem posito surgunt de semine, ut altae
castaneae, nemorumque Iovi quae maxima frondet
aesculus, atque habitae Graiis oracula quercus.
Pullulat ab radice aliis densissima silva,
ut cerasis ulmisque; etiam Parnasia laurus
parva sub ingenti matris se subiicit umbra.
Hos natura modos primum dedit, his genus omne
silvarum fruticumque viret nemorumque sacrorum.
Sunt alii, quos ipse via sibi repperit usus.
Hic plantas tenero abscindens de corpore matrum
deposuit sulcis; hic stirpes obruit arvo
quadrifidasque sudes et acuto robore vallos.
Silvarumque aliae pressos propaginis arcus
exspectant et viva sua plantaria terra;
nil radicis egent aliae, summumque putator

haud dubitat terrae referens mandare cacumen.
Quin et caudicibus sectis (mirabile dictu)
truditur e sicco radix oleagina ligno.
Et saepe alterius ramos impune videmus
vertere in alterius, mutatamque insita mala
ferre pirum, et prunis lapidosa rubescere corna.
  Quare agite o proprios generatim discite cultus
agricolae, fructusque feros mollite colendo,
neu segnes iaceant terrae. Iuvat Ismara Baccho
conserere atque olea magnum vestire Taburnum.
Tuque ades, inceptumque una decurre laborem,
o decus, o famae merito pars maxima nostrae,
Maecenas, pelagoque volans da vela patenti.
Non ego cuncta meis amplecti versibus opto,
non, mihi si linguae centum sint oraque centum,
ferrea vox. Ades et primi lege litoris oram;
in manibus terrae: non hic te carmine ficto
atque per ambages et longa exorsa tenebo.
  Sponte sua quae se tollunt in luminis oras,
infecunda quidem, sed laeta et fortia surgunt;
quippe solo natura subest. Tamen haec quoque, si quis
inserat aut scrobibus mandet mutata subactis,
exuerint silvestrem animum, cultuque frequenti
in quascumque voles artes haud tarda sequentur.
Nec non et sterilis quae stirpibus exit ab imis,
hoc faciat, vacuos si sit digesta per agros:
nunc altae frondes et rami matris opacant
crescentique adimunt fetus uruntque ferentem.
Iam, quae seminibus iactis se sustulit arbos,
tarda venit seris factura nepotibus umbram,
pomaque degenerant sucos oblita priores,
et turpes avibus praedam fert uva racemos.
Scilicet omnibus est labor impendendus, et omnes
cogendae in sulcum ac multa mercede domandae.
Sed truncis oleae melius, propagine vites
respondent, solido Paphiae de robore myrtus;
plantis et durae coryli nascuntur, et ingens
fraxinus, Herculeaeque arbos umbrosa coronae,
Chaoniique Patris glandes; etiam ardua palma

nascitur et casus abies visura marinos.
  Inseritur vero et fetu nucis arbutus horrida,
et steriles platani malos gessere valentes;
castaneae fagus, ornusque incanuit albo
flore piri, glandemque sues fregere sub ulmis.
Nec modus inserere atque oculos imponere simplex.
Nam qua se medio trudunt de cortice gemmae
et tenues rumpunt tunicas, angustus in ipso
fit nodo sinus: huc aliena ex arbore germen
includunt udoque docent inolescere libro:
aut rursum enodes trunci resecantur, et alte
finditur in solidum cuneis via, deinde feraces
plantae immittuntur: nec longum tempus, et ingens
exiit ad caelum ramis felicibus arbos,
miraturque novas frondes et non sua poma.
  Praeterea genus haud unum nec fortibus ulmis
nec salici lotoque neque Idaeis cyparissis,
nec pingues unam in faciem nascuntur olivae,
orchades et radii et amara pausia baca,
pomaque et Alcinoi silvae, nec surculus idem
Crustumiis Syriisque piris gravibusque volaemis.
Non eadem arboribus pendet vindemia nostris,
quam Methymnaeo carpit de palmite Lesbos;
sunt Thasiae vites, sunt et Mareotides albae,
pinguibus hae terris habiles, levioribus illae,
et passo psithia utilior tenuisque lageos
temptatura pedes olim vincturaque linguam,
purpureae preciaeque, et quo te carmine dicam,
Rhaetica? Nec cellis ideo contende Falernis.
Sunt et Amineae vites, firmissima vina,
Tmolius assurgit quibus et rex ipse Phanaeus;
Argitisque minor, cui non certaverit ulla
aut tantum fluere aut totidem durare per annos.
Non ego te, dis et mensis accepta secundis,
transierim, Rhodia, et tumidis, bumaste, racemis.
Sed neque quam multae species, nec nomina quae sint,
est numerus: neque enim numero comprendere refert;
quem qui scire velit, Libyci velit aequoris idem
discere quam multae Zephyro turbentur harenae,

aut ubi navigiis violentior incidit Eurus,
nosse quot Ionii veniant ad litora fluctus.
Nec vero terrae ferre omnes omnia possunt.
Fluminibus salices crassisque paludibus alni
nascuntur, steriles saxosis montibus orni;
litora myrtetis laetissima; denique apertos
Bacchus amat colles, Aquilonem et frigora taxi.
Aspice et extremis domitum cultoribus orbem
Eoasque domos Arabum pictosque Gelonos:
divisae arboribus patriae. Sola India nigrum
fert hebenum, solis est turea virga Sabaeis.
Quid tibi odorato referam sudantia ligno
balsamaque et bacas semper frondentis acanthi?
Quid nemora Aethiopum molli canentia lana,
velleraque ut foliis depectant tenuia Seres;
aut quos Oceano propior gerit India lucos,
extremi sinus orbis, ubi aëra vincere summum
arboris haud ullae iactu potuere sagittae?
Et gens illa quidem sumptis non tarda pharetris.
Media fert tristes sucos tardumque saporem
felicis mali, quo non praesentius ullum,
pocula si quando saevae infecere novercae,
[miscueruntque herbas et non innoxia verba,]
auxilium venit ac membris agit atra venena.
Ipsa ingens arbos faciemque simillima lauro;
et, si non alium late iactaret odorem,
laurus erat: folia haud ullis labentia ventis;
flos ad prima tenax; animas et olentia Medi
ora fovent illo et senibus medicantur anhelis.
Sed neque Medorum silvae, ditissima terra,
nec pulcher Ganges atque auro turbidus Hermus
laudibus Italiae certent, non Bactra neque Indi
totaque turiferis Panchaia pinguis harenis.
Haec loca non tauri spirantes naribus ignem
invertere satis immanis dentibus hydri,
nec galeis densisque virum seges horruit hastis;
sed gravidae fruges et Bacchi Massicus umor
implevere; tenent oleae armentaque laeta.
Hinc bellator equus campo sese arduus infert;

hinc albi, Clitumne, greges et maxima taurus
victima, saepe tuo perfusi flumine sacro,
Romanos ad templa deum duxere triumphos.
Hic ver assiduum atque alienis mensibus aestas:
bis gravidae pecudes, bis pomis utilis arbos.
At rabidae tigres absunt et saeva leonum
semina, nec miseros fallunt aconita legentes,
nec rapit immensos orbes per humum, neque tanto
squameus in spiram tractu se colligit anguis.
Adde tot egregias urbes operumque laborem,
tot congesta manu praeruptis oppida saxis
fluminaque antiquos subterlabentia muros.
An mare quod supra memorem, quodque alluit infra?
Anne lacus tantos; te, Lari maxime, teque,
fluctibus et fremitu assurgens Benace marino?
An memorem portus Lucrinoque addita claustra
atque indignatum magnis stridoribus aequor,
Iulia qua ponto longe sonat unda refuso
Tyrrhenusque fretis immittitur aestus Avernis?
Haec eadem argenti rivos aerisque metalla
ostendit venis atque auro plurima fluxit.
Haec genus acre virum Marsos pubemque Sabellam
assuetumque malo Ligurem Volscosque verutos
extulit, haec Decios Marios magnosque Camillos,
Scipiadas duros bello et te, maxime Caesar,
qui nunc extremis Asiae iam victor in oris
imbellem avertis Romanis arcibus Indum.
Salve, magna parens frugum, Saturnia tellus,
magna virum: tibi res antiquae laudis et artis
ingredior sanctos ausus recludere fontes,
Ascraeumque cano Romana per oppida carmen.

Nunc locus arvorum ingeniis, quae robora cuique,
quis color, et quae sit rebus natura ferendis.
Difficiles primum terrae collesque maligni,
tenuis ubi argilla et dumosis calculus arvis,
Palladia gaudent silva vivacis olivae.
Indicio est tractu surgens oleaster eodem
plurimus et strati bacis silvestribus agri.
At quae pinguis humus dulcique uligine laeta,

quique frequens herbis et fertilis ubere campus
(qualem saepe cava montis convalle solemus
despicere: huc summis liquuntur rupibus amnes
felicemque trahunt limum) quique editus Austro
et filicem curvis invisam pascit aratris:
hic tibi praevalidas olim multoque fluentes
sufficiet Baccho vites, hic fertilis uvae,
hic laticis, qualem pateris libamus et auro,
inflavit cum pinguis ebur Tyrrhenus ad aras,
lancibus et pandis fumantia reddimus exta.
Sin armenta magis studium vitulosque tueri,
aut fetus ovium aut urentes culta capellas,
saltus et saturi petito longinqua Tarenti,
et qualem infelix amisit Mantua campum
pascentem niveos herboso flumine cycnos:
non liquidi gregibus fontes, non gramina deerunt;
et quantum longis carpent armenta diebus,
exigua tantum gelidus ros nocte reponet.
Nigra fere et presso pinguis sub vomere terra,
et cui putre solum (namque hoc imitamur arando),
optima frumentis: non ullo ex aequore cernes
plura domum tardis decedere plaustra iuvencis.
Aut unde iratus silvam devexit arator
et nemora evertit multos ignava per annos,
antiquasque domos avium cum stirpibus imis
eruit: illae altum nidis petiere relictis,
at rudis enituit impulso vomere campus.
Nam ieiuna quidem clivosi glarea ruris
vix humiles apibus casias roremque ministrat;
et tofus scaber et nigris exesa chelydris
creta negant alios aeque serpentibus agros
dulcem ferre cibum et curvas praebere latebras.
Quae tenuem exhalat nebulam fumosque volucres,
et bibit umorem et, cum vult, ex se ipsa remittit,
quaeque suo semper viridi se gramine vestit,
nec scabie et salsa laedit robigine ferrum,
illa tibi laetis intexet vitibus ulmos,
illa ferax oleo est, illam experiere colendo
et facilem pecori et patientem vomeris unci.

Talem dives arat Capua et vicina Vesevo
ora iugo et vacuis Clanius non aequus Acerris.
  Nunc quo quamque modo possis cognoscere dicam.
Rara sit an supra morem si densa requires,
altera frumentis quoniam favet, altera Baccho,
densa magis Cereri, rarissima quaeque Lyaeo:
ante locum capies oculis, alteque iubebis
in solido puteum demitti, omnemque repones
rursus humum et pedibus summas aequabis harenas.
Si deerunt, rarum pecorique et vitibus almis
aptius uber erit; sin in sua posse negabunt
ire loca et scrobibus superabit terra repletis,
spissus ager: glaebas cunctantes crassaque terga
exspecta et validis terram proscinde iuvencis.
Salsa autem tellus et quae perhibetur amara
(frugibus infelix ea, nec mansuescit arando,
nec Baccho genus aut pomis sua nomina servat),
tale dabit specimen: tu spisso vimine qualos
colaque prelorum fumosis deripe tectis;
huc ager ille malus dulcesque a fontibus undae
ad plenum calcentur: aqua eluctabitur omnis
scilicet et grandes ibunt per vimina guttae;
at sapor indicium faciet manifestus, et ora
tristia temptantum sensu torquebit amaro.
Pinguis item quae sit tellus, hoc denique pacto
discimus: haud umquam manibus iactata fatiscit,
sed picis in morem ad digitos lentescit habendo.
Umida maiores herbas alit, ipsaque iusto
laetior. Ah, nimium ne sit mihi fertilis illa
neu se praevalidam primis ostendat aristis!
Quae gravis est ipso tacitam se pondere prodit,
quaeque levis. Promptum est oculis praediscere nigram,
et quis cui color. At sceleratum exquirere frigus
difficile est: piceae tantum taxique nocentes
interdum aut hederae pandunt vestigia nigrae.
  His animadversis terram multo ante memento
excoquere et magnos scrobibus concidere montes,
ante supinatas Aquiloni ostendere glaebas,
quam laetum infodias vitis genus. Optima putri

arva solo: id venti curant gelidaeque pruinae
et labefacta movens robustus iugera fossor.
At si quos haud ulla viros vigilantia fugit,
ante locum similem exquirunt, ubi prima paretur
arboribus seges, et quo mox digesta feratur,
mutatam ignorent subito ne semina matrem.
Quin etiam caeli regionem in cortice signant,
ut quo quaeque modo steterit, qua parte calores
austrinos tulerit, quae terga obverterit axi,
restituant: adeo in teneris consuescere multum est.
Collibus an plano melius sit ponere vitem,
quaere prius. Si pinguis agros metabere campi,
densa sere: in denso non segnior ubere Bacchus.
Sin tumulis acclive solum collesque supinos,
indulge ordinibus; nec setius omnis in unguem
arboribus positis secto via limite quadret:
ut saepe ingenti bello cum longa cohortes
explicuit legio, et campo stetit agmen aperto,
directaeque acies, ac late fluctuat omnis
aere renidenti tellus, necdum horrida miscent
proelia, sed dubius mediis Mars errat in armis.
Omnia sint paribus numeris dimensa viarum;
non animum modo uti pascat prospectus inanem,
sed quia non aliter vires dabit omnibus aequas
terra, neque in vacuum poterunt se extendere rami.
Forsitan et scrobibus quae sint fastigia quaeras:
ausim vel tenui vitem committere sulco.
Altior ac penitus terrae defigitur arbos,
aesculus in primis, quae quantum vertice ad auras
aetherias, tantum radice in Tartara tendit.
Ergo non hiemes illam, non flabra neque imbres
convellunt: immota manet, multosque nepotes,
multa virum volvens durando saecula vincit.
Tum fortes late ramos et bracchia tendens
huc illuc media ipsa ingentem sustinet umbram.
Neve tibi ad solem vergant vineta cadentem,
neve inter vites corylum sere; neve flagella
summa pete aut summa defringe ex arbore plantas
(tantus amor terrae) neu ferro laede retunso

semina, neve oleae silvestres insere truncos:
nam saepe incautis pastoribus excidit ignis,
qui furtim pingui primum sub cortice tectus
robora comprendit, frondesque elapsus in altas
ingentem caelo sonitum dedit; inde secutus
per ramos victor perque alta cacumina regnat,
et totum involvit flammis nemus et ruit atram
ad caelum picea crassus caligine nubem,
praesertim si tempestas a vertice silvis
incubuit, glomeratque ferens incendia ventus.
Hoc ubi, non a stirpe valent caesaeque reverti
possunt atque ima similes revirescere terra.
Infelix superat foliis oleaster amaris.

  Nec tibi tam prudens quisquam persuadeat auctor
tellurem Borea rigidam spirante moveri.
Rura gelu tum claudit hiemps, nec semine iacto
concretam patitur radicem affigere terrae.
Optima vinetis satio, cum vere rubenti
candida venit avis longis invisa colubris,
prima vel autumni sub frigora, cum rapidus Sol
nondum hiemem contingit equis, iam praeterit aestas.
Ver adeo frondi nemorum, ver utile silvis;
vere tument terrae et genitalia semina poscunt.
Tum pater omnipotens fecundis imbribus Aether
coniugis in gremium laetae descendit, et omnes
magnus alit magno commixtus corpore fetus.
Avia tum resonant avibus virgulta canoris,
et Venerem certis repetunt armenta diebus;
parturit almus ager, Zephyrique tepentibus auris
laxant arva sinus; superat tener omnibus umor;
inque novos soles audent se gramina tuto
credere, nec metuit surgentes pampinus Austros
aut actum caelo magnis Aquilonibus imbrem,
sed trudit gemmas et frondes explicat omnes.
Non alios prima crescentis origine mundi
illuxisse dies aliumve habuisse tenorem
crediderim: ver illud erat, ver magnus agebat
orbis, et hibernis parcebant flatibus Euri,
cum primae lucem pecudes hausere, virumque

ferrea progenies duris caput extulit arvis,
immissaeque ferae silvis et sidera caelo.
Nec res hunc tenerae possent perferre laborem,
si non tanta quies iret frigusque caloremque
inter, et exciperet caeli indulgentia terras.
  Quod superest, quaecumque premes virgulta per agros,
sparge fimo pingui, et multa memor occule terra,
aut lapidem bibulum aut squalentes infode conchas:
inter enim labentur aquae, tenuisque subibit
halitus, atque animos tollent sata. Iamque reperti,
qui saxo super atque ingentis pondere testae
urgerent: hoc effusos munimen ad imbres,
hoc, ubi hiulca siti findit Canis aestifer arva.
  Seminibus positis superest diducere terram
saepius ad capita et duros iactare bidentes,
aut presso exercere solum sub vomere et ipsa
flectere luctantes inter vineta iuvencos;
tum leves calamos et rasae hastilia virgae
fraxineasque aptare sudes furcasque valentes,
viribus eniti quarum et contemnere ventos
assuescant summasque sequi tabulata per ulmos.
  Ac dum prima novis adolescit frondibus aetas,
parcendum teneris, et dum se laetus ad auras
palmes agit laxis per purum immissus habenis,
ipsa acie nondum falcis temptanda, sed uncis
carpendae manibus frondes interque legendae.
Inde ubi iam validis amplexae stirpibus ulmos
exierint, tum stringe comas, tum bracchia tonde
(ante reformidant ferrum), tum denique dura
exerce imperia et ramos compesce fluentes.
  Texendae saepes etiam et pecus omne tenendum,
praecipue dum frons tenera imprudensque laborum;
cui super indignas hiemes solemque potentem
silvestres uri assidue capreaeque sequaces
illudunt, pascuntur oves avidaeque iuvencae.
Frigora nec tantum cana concreta pruina
aut gravis incumbens scopulis arentibus aestas,
quantum illi nocuere greges durique venenum
dentis et admorso signata in stirpe cicatrix.

Non aliam ob culpam Baccho caper omnibus aris
caeditur et veteres ineunt proscaenia ludi,
praemiaque in gentes pagos et compita circum
Thesidae posuere, atque inter pocula laeti
mollibus in pratis unctos saluere per utres.
Nec non Ausonii Troia gens missa coloni
versibus incomptis ludunt risuque soluto,
oraque corticibus sumunt horrenda cavatis,
et te, Bacche, vocant per carmina laeta, tibique
oscilla ex alta suspendunt mollia pinu.
Hinc omnis largo pubescit vinea fetu,
complentur vallesque cavae saltusque profundi
et quocumque deus circum caput egit honestum.
Ergo rite suum Baccho dicemus honorem
carminibus patriis, lancesque et liba feremus,
et ductus cornu stabit sacer hircus ad aram,
pinguiaque in veribus torrebimus exta colurnis.
  Est etiam ille labor curandis vitibus alter,
cui numquam exhausti satis est: namque omne quotannis
terque quaterque solum scindendum glaebaque versis
aeternum frangenda bidentibus, omne levandum
fronde nemus. Redit agricolis labor actus in orbem,
atque in se sua per vestigia volvitur annus.
Ac iam olim, seras posuit cum vinea frondes
frigidus et silvis Aquilo decussit honorem,
iam tum acer curas venientem extendit in annum
rusticus, et curvo Saturni dente relictam
persequitur vitem attondens fingitque putando.
Primus humum fodito, primus devecta cremato
sarmenta, et vallos primus sub tecta referto;
postremus metito. Bis vitibus ingruit umbra,
bis segetem densis obducunt sentibus herbae;
durus uterque labor: laudato ingentia rura,
exiguum colito. Nec non etiam aspera rusci
vimina per silvam et ripis fluvialis harundo
caeditur, incultique exercet cura salicti.
Iam vinctae vites, iam falcem arbusta reponunt,
iam canit effectos extremus vinitor antes:
sollicitanda tamen tellus pulvisque movendus,

et iam maturis metuendus Iuppiter uvis.
  Contra non ulla est oleis cultura: neque illae
procurvam expectant falcem rastrosque tenaces,
cum semel haeserunt arvis aurasque tulerunt;
ipsa satis tellus, cum dente recluditur unco,
sufficit umorem et gravidas cum vomere fruges.
Hoc pinguem et placitam Paci nutritur olivam.
  Poma quoque, ut primum truncos sensere valentes
et vires habuere suas, ad sidera raptim
vi propria nituntur opisque haud indiga nostrae.
Nec minus interea fetu nemus omne gravescit,
sanguineisque inculta rubent aviaria bacis.
Tondentur cytisi, taedas silva alta ministrat,
pascunturque ignes nocturni et lumina fundunt.
Et dubitant homines serere atque impendere curam?
Quid maiora sequar? Salices humilesque genistae
aut illae pecori frondem aut pastoribus umbram
sufficiunt saepemque satis et pabula melli.
Et iuvat undantem buxo spectare Cytorum
Naryciaeque picis lucos, iuvat arva videre
non rastris, hominum non ulli obnoxia curae.
Ipsae Caucaseo steriles in vertice silvae,
quas animosi Euri assidue franguntque feruntque,
dant alios aliae fetus, dant utile lignum
navigiis pinos, domibus cedrumque cupressosque.
Hinc radios trivere rotis, hinc tympana plaustris
agricolae, et pandas ratibus posuere carinas.
Viminibus salices, fecundae frondibus ulmi,
at myrtus validis hastilibus et bona bello
cornus, Ituraeos taxi torquentur in arcus.
Nec tiliae lēves aut torno rasile buxum
non formam accipiunt ferroque cavantur acuto.
Nec non et torrentem undam levis innatat alnus
missa Pado; nec non et apes examina condunt
corticibusque cavis vitiosaeque ilicis alvo.
Quid memorandum aeque Baccheïa dona tulerunt?
Bacchus et ad culpam causas dedit; ille furentes
Centauros leto domuit, Rhoetumque Pholumque
et magno Hylaeum Lapithis cratere minantem.

O fortunatos nimium, sua si bona norint,
agricolas! quibus ipsa procul discordibus armis
fundit humo facilem victum iustissima tellus.
Si non ingentem foribus domus alta superbis
mane salutantum totis vomit aedibus undam,
nec varios inhiant pulchra testudine postes,
illusasque auro vestes Ephyreïaque aera,
alba neque Assyrio fucatur lana veneno,
nec casia liquidi corrumpitur usus olivi;
at secura quies et nescia fallere vita,
dives opum variarum, at latis otia fundis,
speluncae vivique lacus, at frigida Tempe
mugitusque boum mollesque sub arbore somni
non absunt; illic saltus ac lustra ferarum,
et patiens operum exiguoque assueta iuventus,
sacra deum sanctique patres; extrema per illos
Iustitia excedens terris vestigia fecit.
Me vero primum dulces ante omnia Musae,
quarum sacra fero ingenti percussus amore,
accipiant, caelique vias et sidera monstrent,
defectus solis varios lunaeque labores;
unde tremor terris, qua vi maria alta tumescant
obiicibus ruptis rursusque in se ipsa residant,
quid tantum Oceano properent se tinguere soles
hiberni, vel quae tardis mora noctibus obstet.
Sin has ne possim naturae accedere partes
frigidus obstiterit circum praecordia sanguis,
rura mihi et rigui placeant in vallibus amnes,
flumina amem silvasque inglorius. O ubi campi
Spercheusque et virginibus bacchata Lacaenis
Taygeta, o qui me gelidis convallibus Haemi
sistat, et ingenti ramorum protegat umbra?
Felix, qui potuit rerum cognoscere causas,
atque metus omnes et inexorabile fatum
subiecit pedibus strepitumque Acherontis avari.
Fortunatus et ille, deos qui novit agrestes,
Panaque Silvanumque senem Nymphasque sorores.
Illum non populi fasces, non purpura regum
flexit et infidos agitans discordia fratres,

aut coniurato descendens Dacus ab Histro,
non res Romanae perituraque regna: neque ille
aut doluit miserans inopem aut invidit habenti.
Quos rami fructus, quos ipsa volentia rura
sponte tulere sua, carpsit, nec ferrea iura
insanumque forum aut populi tabularia vidit.
Sollicitant alii remis freta caeca, ruuntque
in ferrum, penetrant aulas et limina regum;
hic petit excidiis urbem miserosque penates,
ut gemma bibat et Sarrano dormiat ostro;
condit opes alius defossoque incubat auro;
hic stupet attonitus rostris; hunc plausus hiantem
per cuneos geminatus enim plebisque patrumque
corripuit; gaudent perfusi sanguine fratrum,
exsilioque domos et dulcia limina mutant
atque alio patriam quaerunt sub sole iacentem.
Agricola incurvo terram dimovit aratro:
hinc anni labor, hinc patriam parvosque nepotes
sustinet, hinc armenta boum meritosque iuvencos.
nec requies, quin aut pomis exuberet annus
aut fetu pecorum aut Cerealis mergite culmi,
proventuque oneret sulcos atque horrea vincat.
Venit hiemps: teritur Sicyonia baca trapetis,
glande sues laeti redeunt, dant arbuta silvae:
et varios ponit fetus autumnus, et alte
mitis in apricis coquitur vindemia saxis.
Interea dulces pendent circum oscula nati,
casta pudicitiam servat domus, ubera vaccae
lactea demittunt, pinguesque in gramine laeto
inter se adversis luctantur cornibus haedi.
Ipse dies agitat festos fususque per herbam,
ignis ubi in medio et socii cratera coronant,
te libans, Lenaee, vocat, pecorisque magistris
velocis iaculi certamina ponit in ulmo,
corporaque agresti nudant praedura palaestrae.
Hanc olim veteres vitam coluere Sabini,
hanc Remus et frater, sic fortis Etruria crevit
scilicet et rerum facta est pulcherrima Roma,
septemque una sibi muro circumdedit arces.

Ante etiam sceptrum Dictaei regis et ante
impia quam caesis gens est epulata iuvencis,
aureus hanc vitam in terris Saturnus agebat;
necdum etiam audierant inflari classica, necdum
impositos duris crepitare incudibus enses.
Sed nos immensum spatiis confecimus aequor,
et iam tempus equum fumantia solvere colla.

GEORGICA.

LIBER TERTIUS.

Te quoque, magna Pales, et te memorande canemus
Pastor ab Amphryso, vos, silvae amnesque Lycaei.
Cetera quae vacuas tenuissent carmine mentes,
omnia iam vulgata: quis aut Eurysthea durum
aut inlaudati nescit Busiridis aras?
Cui non dictus Hylas puer et Latonia Delos
Hippodameque umeroque Pelops insignis eburno,
acer equis? Temptanda via est, qua me quoque possim
tollere humo victorque virum volitare per ora.
Primus ego in patriam mecum, modo vita supersit,
Aonio rediens deducam vertice Musas;
primus Idumaeas referam tibi, Mantua, palmas,
et viridi in campo templum de marmore ponam
propter aquam, tardis ingens ubi flexibus errat
Mincius et tenera praetexit harundine ripas.
In medio mihi Caesar erit templumque tenebit:
illi victor ego et Tyrio conspectus in ostro
centum quadriiugos agitabo ad flumina currus.
Cuncta mihi Alpheum linquens lucosque Molorchi
cursibus et crudo decernet Graecia caestu.
Ipse caput tonsae foliis ornatus olivae
dona feram. Iam nunc sollemnes ducere pompas
ad delubra iuvat caesosque videre iuvencos,
vel scaena ut versis discedat frontibus utque
purpurea intexti tollant aulaea Britanni.
In foribus pugnam ex auro solidoque elephanto
Gangaridum faciam victorisque arma Quirini,
atque hic undantem bello magnumque fluentem

Nilum ac navali surgentes aere columnas.
Addam urbes Asiae domitas pulsumque Niphaten
fidentemque fuga Parthum versisque sagittis;
et duo rapta manu diverso ex hoste tropaea
bisque triumphatas utroque ab litore gentes.
Stabunt et Parii lapides, spirantia signa,
Assaraci proles demissaeque ab Iove gentis
nomina Trosque parens et Troiae Cynthius auctor.
Invidia infelix Furias amnemque severum
Cocyti metuet, tortosque Ixionis angues
immanemque rotam et non exsuperabile saxum.
Interea Dryadum silvas saltusque sequamur
intactos, tua, Maecenas, haud mollia iussa.
Te sine nil altum mens incohat: en age segnes
rumpe moras; vocat ingenti clamore Cithaeron
Taygetique canes domitrixque Epidaurus equorum,
et vox assensu nemorum ingeminata remugit.
Mox tamen ardentes accingar dicere pugnas
Caesaris et nomen fama tot ferre per annos,
Tithoni prima quot abest ab origine Caesar.
  Seu quis Olympiacae miratus praemia palmae
pascit equos seu quis fortes ad aratra iuvencos,
corpora praecipue matrum legat. Optima torvae
forma bovis, cui turpe caput, cui plurima cervix,
et crurum tenus a mento palearia pendent;
tum longo nullus lateri modus; omnia magna,
pes etiam; et camuris hirtae sub cornibus aures.
Nec mihi displiceat maculis insignis et albo,
aut iuga detractans interdumque aspera cornu
et faciem tauro propior, quaeque ardua tota
et gradiens ima verrit vestigia cauda.
Aetas Lucinam iustosque pati hymenaeos
desinit ante decem, post quattuor incipit annos;
cetera nec feturae habilis nec fortis aratris.
Interea, superat gregibus dum laeta iuventas,
solve mares; mitte in Venerem pecuaria primus,
atque aliam ex alia generando suffice prolem.
Optima quaeque dies miseris mortalibus aevi
prima fugit: subeunt morbi tristisque senectus,

et labor et durae rapit inclementia mortis.
Semper erunt, quarum mutari corpora malis:
semper enim refice ac, ne post amissa requiras,
ante veni et subolem armento sortire quotannis.
Nec non et pecori est idem delectus equino.
Tu modo, quos in spem statues summittere gentis,
praecipuum iam inde a teneris impende laborem.
Continuo pecoris generosi pullus in arvis
altius ingreditur, et mollia crura reponit;
primus et ire viam et fluvios temptare minaces
audet et ignoto sese committere ponti,
nec vanos horret strepitus. Illi ardua cervix
argutumque caput, brevis alvus obesaque terga,
luxuriatque toris animosum pectus. Honesti
spadices glaucique, color deterrimus albis
et gilvo. Tum, si qua sonum procul arma dedere,
stare loco nescit, micat auribus et tremit artus,
collectumque premens volvit sub naribus ignem.
Densa iuba, et dextro iactata recumbit in armo;
at duplex agitur per lumbos spina, cavatque
tellurem et solido graviter sonat ungula cornu.
Talis Amyclaei domitus Pollucis habenis
Cyllarus et, quorum Graii meminere poetae,
Martis equi biiuges et magni currus Achilli.
Talis et ipse iubam cervice effundit equina
coniugis adventu pernix Saturnus, et altum
Pelion hinnitu fugiens implevit acuto.
Hunc quoque, ubi aut morbo gravis aut iam segnior annis
deficit, abde domo, nec turpi ignosce senectae.
Frigidus in Venerem senior, frustraque laborem
ingratum trahit, et si quando ad proelia ventum est,
ut quondam in stipulis magnus sine viribus ignis,
incassum furit. Ergo animos aevumque notabis
praecipue; hinc alias artes prolemque parentum,
et quis cuique dolor victo, quae gloria palmae.
Nonne vides, cum praecipiti certamine campum
corripuere, ruuntque effusi carcere currus,
cum spes arrectae iuvenum, exsultantiaque haurit
corda pavor pulsans? Illi instant verbere torto

et proni dant lora, volat vi fervidus axis;
iamque humiles, iamque elati sublime videntur
aëra per vacuum ferri atque assurgere in auras;
nec mora nec requies; at fulvae nimbus harenae
tollitur, umescunt spumis flatuque sequentum:
tantus amor laudum, tantae est victoria curae.
Primus Erichthonius currus et quattuor ausus
iungere equos rapidusque rotis insistere victor.
Frena Pelethronii Lapithae gyrosque dedere
impositi dorso, atque equitem docuere sub armis
insultare solo et gressus glomerare superbos.
Aequus uterque labor, aeque iuvenemque magistri
exquirunt calidumque animis et cursibus acrem;
quamvis saepe fuga versos ille egerit hostes,
et patriam Epirum referat fortesque Mycenas,
Neptunique ipsa deducat origine gentem.
His animadversis instant sub tempus, et omnes
impendunt curas denso distendere pingui
quem legere ducem et pecori dixere maritum;
florentesque secant herbas fluviosque ministrant
farraque, ne blando nequeat superesse labori
invalidique patrum referant ieiunia nati.
Ipsa autem macie tenuant armenta volentes,
atque ubi concubitus primos iam nota voluptas
sollicitat, frondesque negant et fontibus arcent.
Saepe etiam cursu quatiunt et sole fatigant;
cum graviter tunsis gemit area frugibus, et cum
surgentem ad Zephyrum paleae iactantur inanes.
Hoc faciunt, nimio ne luxu obtunsior usus
sit genitali arvo et sulcos oblimet inertes,
sed rapiat sitiens Venerem interiusque recondat.
Rursus cura patrum cadere et succedere matrum
incipit. Exactis gravidae cum mensibus errant,
non illas gravibus quisquam iuga ducere plaustris,
non saltu superare viam sit passus et acri
carpere prata fuga fluviosque innare rapaces.
Saltibus in vacuis pascunt et plena secundum
flumina, muscus ubi et viridissima gramine ripa,
speluncaeque tegant et saxea procubet umbra.

Est lucos Silari circa ilicibusque virentem
plurimus Alburnum volitans, cui nomen asilo
Romanum est, oestrum Graii vertere vocantes,
asper, acerba sonans, quo tota exterrita silvis
diffugiunt armenta, furit mugitibus aether
concussus silvaeque et sicci ripa Tanagri.
Hoc quondam monstro horribiles exercuit iras
Inachiae Iuno pestem meditata iuvencae.
Hunc quoque, nam mediis fervoribus acrior instat,
arcebis gravido pecori, armentaque pasces
sole recens orto aut noctem ducentibus astris.
  Post partum cura in vitulos traducitur omnis;
continuoque notas et nomina gentis inurunt,
et quos aut pecori malint summittere habendo
aut aris servare sacros aut scindere terram
et campum horrentem fractis invertere glaebis.
Cetera pascuntur virides armenta per herbas:
tu quos ad studium atque usum formabis agrestem,
iam vitulos hortare viamque insiste domandi,
dum faciles animi iuvenum, dum mobilis aetas.
Ac primum laxos tenui de vimine circlos
cervici subnecte; dehinc, ubi libera colla
servitio assuerint, ipsis e torquibus aptos
iunge pares, et coge gradum conferre iuvencos;
atque illis iam saepe rotae ducantur inanes
per terram, et summo vestigia pulvere signent;
post valido nitens sub pondere faginus axis
instrepat, et iunctos temo trahat aereus orbes.
Interea pubi indomitae non gramina tantum
nec vescas salicum frondes ulvamque palustrem,
sed frumenta manu carpes sata; nec tibi fetae
more patrum nivea implebunt mulctraria vaccae,
sed tota in dulces consument ubera natos.
  Sin ad bella magis studium turmasque feroces,
aut Alphea rotis praelabi flumina Pisae
et Iovis in luco currus agitare volantes:
primus equi labor est, animos atque arma videre
bellantum lituosque pati tractuque gementem
ferre rotam et stabulo frenos audire sonantes;

tum magis atque magis blandis gaudere magistri
laudibus et plausae sonitum cervicis amare.
Atque haec iam primo depulsus ab ubere matris
audeat, inque vicem det mollibus ora capistris
invalidus etiamque tremens, etiam inscius aevi.
At tribus exactis ubi quarta accesserit aestas,
carpere mox gyrum incipiat gradibusque sonare
compositis, sinuetque alterna volumina crurum,
sitque laboranti similis; tum cursibus auras,
tum vocet, ac per aperta volans ceu liber habenis
aequora vix summa vestigia ponat harena;
qualis Hyperboreis Aquilo cum densus ab oris
incubuit, Scythiaeque hiemes atque arida differt
nubila: tum segetes altae campique natantes
lenibus horrescunt flabris, summaeque sonorem
dant silvae, longique urgent ad litora fluctus;
ille volat simul arva fuga simul aequora verrens.
Hic vel ad Elei metas et maxima campi
sudabit spatia et spumas aget ore cruentas,
Belgica vel molli melius feret esseda collo.
Tum demum crassa magnum farragine corpus
crescere iam domitis sinito: namque ante domandum
ingentes tollent animos, prensique negabunt
verbera lenta pati et duris parere lupatis.
Sed non ulla magis vires industria firmat,
quam Venerem et caeci stimulos avertere amoris,
sive boum sive est cui gratior usus equorum.
Atque ideo tauros procul atque in sola relegant
pascua post montem oppositum et trans flumina lata,
aut intus clausos satura ad praesepia servant.
Carpit enim vires paulatim uritque videndo
femina, nec nemorum patitur meminisse nec herbae
dulcibus illa quidem illecebris, et saepe superbos
cornibus inter se subigit decernere amantes.
Pascitur in magna Sila formosa iuvenca:
illi alternantes multa vi proelia miscent
vulneribus crebris, lavit ater corpora sanguis,
versaque in obnixos urgentur cornua vasto
cum gemitu, reboant silvaeque et longus Olympus.

Nec mos bellantes una stabulare, sed alter
victus abit, longeque ignotis exsulat oris,
multa gemens ignominiam plagasque superbi
victoris, tum quos amisit inultus amores,
et stabula aspectans regnis excessit avitis.
Ergo omni cura vires exercet, et inter
dura iacet pernox instrato saxa cubili
frondibus hirsutis et carice pastus acuta,
et temptat sese, atque irasci in cornua discit
arboris obnixus trunco, ventosque lacessit
ictibus, et sparsa ad pugnam proludit harena.
Post ubi collectum robur viresque refectae,
signa movet, praecepsque oblitum fertur in hostem:
fluctus uti, medio coepit cum albescere ponto,
longius ex altoque sinum trahit, utque volutus
ad terras immane sonat per saxa neque ipso
monte minor procumbit, at ima exaestuat unda
verticibus nigramque alte subiectat harenam.
  Omne adeo genus in terris hominumque ferarumque,
et genus aequoreum, pecudes pictaeque volucres,
in furias ignemque ruunt: Amor omnibus idem.
Tempore non alio catulorum oblita leaena
saevior erravit campis, nec funera vulgo
tam multa informes ursi stragemque dedere
per silvas; tum saevus aper, tum pessima tigris:
heu male tum Libyae solis erratur in agris.
Nonne vides, ut tota tremor pertemptet equorum
corpora, si tantum notas odor attulit auras?
Ac neque eos iam frena virum neque verbera saeva,
non scopuli rupesque cavae atque obiecta retardant
flumina correptosque unda torquentia montes.
Ipse ruit dentesque Sabellicus exacuit sus,
et pede prosubigit terram, fricat arbore costas,
atque hinc atque illinc umeros ad vulnera durat.
Quid iuvenis, magnum cui versat in ossibus ignem
durus amor? Nempe abruptis turbata procellis
nocte natat caeca serus freta; quem super ingens
porta tonat caeli, et scopulis illisa reclamant
aequora; nec miseri possunt revocare parentes

nec moritura super crudeli funere virgo.
Quid lynces Bacchi variae et genus acre luporum
atque canum? quid quae imbelles dant proelia cervi?
Scilicet ante omnes furor est insignis equarum;
et mentem Venus ipsa dedit, quo tempore Glauci
Potniades malis membra absumpsere quadrigae.
Illas ducit amor trans Gargara transque sonantem
Ascanium; superant montes et flumina tranant.
Continuoque avidis ubi subdita flamma medullis,
vere magis, quia vere calor redit ossibus, illae
ore omnes versae in Zephyrum stant rupibus altis
exceptantque leves auras, et saepe sine ullis
coniugiis vento gravidae, mirabile dictu,
saxa per et scopulos et depressas convalles
diffugiunt, non, Eure, tuos, neque Solis ad ortus,
in Borean Caurumque, aut unde nigerrimus Auster
nascitur et pluvio contristat frigore caelum.
Hic demum, hippomanes vero quod nomine dicunt
pastores, lentum destillat ab inguine virus,
hippomanes, quod saepe malae legere novercae
miscueruntque herbas et non innoxia verba.
  Sed fugit interea, fugit irreparabile tempus,
singula dum capti circumvectamur amore.
Hoc satis armentis: superat pars altera curae,
lanigeros agitare greges hirtasque capellas.
Hic labor, hinc laudem fortes sperate coloni.
Nec sum animi dubius, verbis ea vincere magnum
quam sit et angustis hunc addere rebus honorem;
sed me Parnasi deserta per ardua dulcis
raptat amor; iuvat ire iugis, qua nulla priorum
Castaliam molli devertitur orbita clivo.
Nunc, veneranda Pales, magno nunc ore sonandum.
  Incipiens stabulis edico in mollibus herbam
carpere oves, dum mox frondosa reducitur aestas,
et multa duram stipula filicumque maniplis
sternere subter humum, glacies ne frigida laedat
molle pecus, scabiemque ferat turpesque podagras.
Post hinc digressus iubeo frondentia capris
arbuta sufficere et fluvios praebere recentes,

et stabula a ventis hiberno opponere soli
ad medium conversa diem, cum frigidus olim
iam cadit extremoque irrorat Aquarius anno.
Haec quoque non cura nobis leviore tuendae,
nec minor usus erit, quamvis Milesia magno
vellera mutentur Tyrios incocta rubores:
densior hinc suboles, hinc largi copia lactis;
quam magis exhausto spumaverit ubere mulctra,
laeta magis pressis manabunt flumina mammis.
Nec minus interea barbas incanaque menta
Cinyphii tondent hirci saetasque comantes
usum in castrorum et miseris velamina nautis.
Pascuntur vero silvas et summa Lycaei
horrentesque rubos et amantes ardua dumos;
atque ipsae memores redeunt in tecta, suosque
ducunt, et gravido superant vix ubere limen.
Ergo omni studio glaciem ventosque nivales,
quo minor est illis curae mortalis egestas,
avertes, victumque feres et virgea laetus
pabula, nec tota claudes faenilia bruma.
At vero Zephyris cum laeta vocantibus aestas
in saltus utrumque gregem atque in pascua mittet,
Luciferi primo cum sidere frigida rura
carpamus, dum mane novum, dum gramina canent,
et ros in tenera pecori gratissimus herba.
Inde ubi quarta sitim caeli collegerit hora
et cantu querulae rumpent arbusta cicadae,
ad puteos aut alta greges ad stagna iubebo
currentem ilignis potare canalibus undam;
aestibus at mediis umbrosam exquirere vallem,
sicubi magna Iovis antiquo robore quercus
ingentes tendat ramos, aut sicubi nigrum
ilicibus crebris sacra nemus accubet umbra;
tum tenues dare rursus aquas, et pascere rursus
solis ad occasum, cum frigidus aëra vesper
temperat, et saltus reficit iam roscida luna,
litoraque alcyonem resonant, acalanthida dumi.

Quid tibi pastores Libyae, quid pascua versu
prosequar et raris habitata mapalia tectis?

Saepe diem noctemque et totum ex ordine mensem
pascitur itque pecus longa in deserta sine ullis
hospitiis: tantum campi iacet. Omnia secum
armentarius Afer agit, tectumque laremque
armaque Amyclaeumque canem Cressamque pharetram;
non secus ac patriis acer Romanus in armis
iniusto sub fasce viam cum carpit, et hosti
ante exspectatum positis stat in agmine castris.
At non qua Scythiae gentes Maeotiaque unda,
turbidus et torquens flaventes Hister harenas,
quaque redit medium Rhodope porrecta sub axem.
Illic clausa tenent stabulis armenta, neque ullae
aut herbae campo apparent aut arbore frondes;
sed iacet aggeribus niveis informis et alto
terra gelu late, septemque assurgit in ulnas.
Semper hiemps, semper spirantes frigora Cauri.
Tum sol pallentes haud umquam discutit umbras,
nec cum invectus equis altum petit aethera, nec cum
praecipitem Oceani rubro lavit aequore currum.
Concrescunt subitae currenti in flumine crustae,
undaque iam tergo ferratos sustinet orbes,
puppibus illa prius, patulis nunc hospita plaustris;
aeraque dissiliunt vulgo, vestesque rigescunt
indutae, caeduntque securibus umida vina,
et totae solidam in glaciem vertere lacunae,
stiriaque impexis induruit horrida barbis.
Interea toto non setius aëre ninguit:
intereunt pecudes, stant circumfusa pruinis
corpora magna boum, confertoque agmine cervi
torpent mole nova et summis vix cornibus exstant.
Hos non immissis canibus, non cassibus ullis
puniceaeve agitant pavidos formidine pennae,
sed frustra oppositum trudentes pectore montem
comminus obtruncant ferro, graviterque rudentes
caedunt, et magno laeti clamore reportant.
Ipsi in defossis specubus secura sub alta
otia agunt terra, congestaque robora totasque
advolvere focis ulmos ignique dedere.
Hic noctem ludo ducunt, et pocula laeti

fermento atque acidis imitantur vitea sorbis.
Talis Hyperboreo septem subiecta trioni
gens effrena virum Rhipaeo tunditur Euro,
et pecudum fulvis velatur corpora saetis.
Si tibi lanitium curae, primum aspera silva
lappaeque tribolique absint; fuge pabula laeta,
continuoque greges villis lege mollibus albos.
Illum autem, quamvis aries sit candidus ipse,
nigra subest udo tantum cui lingua palato,
reiice, ne maculis infuscet vellera pullis
nascentum, plenoque alium circumspice campo.
Munere sic niveo lanae, si credere dignum est,
Pan deus Arcadiae captam te, Luna, fefellit
in nemora alta vocans; nec tu aspernata vocantem.
At, cui lactis amor, cytisum lotosque frequentes
ipse manu salsasque ferat praesepibus herbas.
Hinc et amant fluvios magis, et magis ubera tendunt,
et salis occultum referunt in lacte saporem,
multi etiam excretos prohibent a matribus haedos,
primaque ferratis praefigunt ora capistris.
Quod surgente die mulsere horisque diurnis,
nocte premunt; quod iam tenebris et sole cadente,
sub lucem exportant calathis—adit oppida pastor—
aut parco sale contingunt hiemique reponunt.
Nec tibi cura canum fuerit postrema, sed una
veloces Spartae catulos acremque Molossum
pasce sero pingui. Numquam custodibus illis
nocturnum stabulis furem incursusque luporum
aut impacatos a tergo horrebis Hiberos.
Saepe etiam cursu timidos agitabis onagros,
et canibus leporem, canibus venabere dammas;
saepe volutabris pulsos silvestribus apros
latratu turbabis agens, montesque per altos
ingentem clamore premes ad retia cervum.
Disce et odoratam stabulis accendere cedrum,
galbaneoque agitare graves nidore chelydros.
Saepe sub immotis praesepibus aut mala tactu
vipera delituit caelumque exterrita fugit,
aut tecto assuetus coluber succedere et umbrae,

pestis acerba boum, pecorique aspergere virus,
fovit humum. Cape saxa manu, cape robora, pastor,
tollentemque minas et sibila colla tumentem
deiice. Iamque fuga timidum caput abdidit alte,
cum medii nexus extremaeque agmina caudae
solvuntur, tardosque trahit sinus ultimus orbes.
Est etiam ille malus Calabris in saltibus anguis,
squamea convolvens sublato pectore terga
atque notis longam maculosus grandibus alvum,
qui, dum amnes ulli rumpuntur fontibus et dum
vere madent udo terrae ac pluvialibus austris,
stagna colit, ripisque habitans hic piscibus atram
improbus ingluviem ranisque loquacibus explet;
postquam exusta palus, terraeque ardore dehiscunt,
exsilit in siccum, et flammantia lumina torquens
saevit agris asperque siti atque exterritus aestu.
Ne mihi tum molles sub divo carpere somnos
neu dorso nemoris libeat iacuisse per herbas,
cum positis novus exuviis nitidusque iuventa
volvitur aut catulos tectis aut ova relinquens
arduus ad solem, et linguis micat ore trisulcis.
Morborum quoque te causas et signa docebo.
Turpis oves temptat scabies, ubi frigidus imber
altius ad vivum persedit et horrida cano
bruma gelu, vel cum tonsis illotus adhaesit
sudor, et hirsuti secuerunt corpora vepres.
Dulcibus idcirco fluviis pecus omne magistri
perfundunt, udisque aries in gurgite villis
mersatur, missusque secundo defluit amni;
aut tonsum tristi contingunt corpus amurca,
et spumas miscent argenti vivaque sulphura
Idaeasque pices et pingues unguine ceras
scillamque elleborosque graves nigrumque bitumen.
Non tamen ulla magis praesens fortuna laborum est,
quam si quis ferro potuit rescindere summum
ulceris os: alitur vitium vivitque tegendo,
dum medicas adhibere manus ad vulnera pastor
abnegat, aut meliora deos sedet omnia poscens.
Quin etiam, ima dolor balantum lapsus ad ossa

cum furit atque artus depascitur arida febris,
profuit incensos aestus avertere et inter
ima ferire pedis salientem sanguine venam,
Bisaltae quo more solent acerque Gelonus,
cum fugit in Rhodopen atque in deserta Getarum,
et lac concretum cum sanguine potat equino.
Quam procul aut molli succedere saepius umbrae
videris aut summas carpentem ignavius herbas,
extremamque sequi aut medio procumbere campo
pascentem et serae solam decedere nocti,
continuo culpam ferro compesce priusquam
dira per incautum serpant contagia vulgus.
Non tam creber agens hiemem ruit aequore turbo,
quam multae pecudum pestes. Nec singula morbi
corpora corripiunt, sed tota aestiva repente,
spemque gregemque simul cunctamque ab origine gentem.
Tum sciat, aërias Alpes et Norica si quis
castella in tumulis et Iapydis arva Timavi
nunc quoque post tanto videat desertaque regna
pastorum et longe saltus lateque vacantes.
Hic quondam morbo caeli miseranda coorta est
tempestas totoque autumni incanduit aestu,
et genus omne neci pecudum dedit, omne ferarum,
corrupitque lacus, infecit pabula tabo.
Nec via mortis erat simplex, sed ubi ignea venis
omnibus acta sitis miseros adduxerat artus,
rursus abundabat fluidus liquor omniaque in se
ossa minutatim morbo collapsa trahebat.
Saepe in honore deum medio stans hostia ad aram,
lanea dum nivea circumdatur infula vitta,
inter cunctantes cecidit moribunda ministros.
Aut si quam ferro mactaverat ante sacerdos,
inde neque impositis ardent altaria fibris,
nec responsa potest consultus reddere vates,
ac vix suppositi tinguntur sanguine cultri
summaque ieiuna sanie infuscatur harena.
Hinc laetis vituli vulgo moriuntur in herbis,
et dulces animas plena ad praesepia reddunt:
hinc canibus blandis rabies venit, et quatit aegros

tussis anhela sues ac faucibus angit obesis.
Labitur infelix studiorum atque immemor herbae
victor equus fontesque avertitur et pede terram
crebra ferit; demissae aures, incertus ibidem
sudor et ille quidem morituris frigidus, aret
pellis et ad tactum tractanti dura resistit.
Haec ante exitium primis dant signa diebus;
sin in processu coepit crudescere morbus,
tum vero ardentes oculi atque attractus ab alto
spiritus, interdum gemitu gravis, imaque longo
ilia singultu tendunt, it naribus ater
sanguis, et obsessas fauces premit aspera lingua.
Profuit inserto latices infundere cornu
Lenaeos; ea visa salus morientibus una;
mox erat hoc ipsum exitio, furiisque refecti
ardebant, ipsique suos iam morte sub aegra
(di meliora piis erroremque hostibus illum!)
discissos nudis laniabant dentibus artus.
Ecce autem duro fumans sub vomere taurus
concidit et mixtum spumis vomit ore cruorem
extremosque ciet gemitus. It tristis arator
maerentem abiungens fraterna morte iuvencum,
atque opere in medio defixa reliquit aratra.
Non umbrae altorum nemorum, non mollia possunt
prata movere animum, non qui per saxa volutus
purior electro campum petit amnis; at ima
solvuntur latera, atque oculos stupor urget inertes,
ad terramque fluit devexo pondere cervix.
Quid labor aut benefacta iuvant? quid vomere terras
invertisse graves? Atqui non Massica Bacchi
munera, non illis epulae nocuere repostae:
frondibus et victu pascuntur simplicis herbae,
pocula sunt fontes liquidi atque exercita cursu
flumina, nec somnos abrumpit cura salubres.
Tempore non alio dicunt regionibus illis
quaesitas ad sacra boves Iunonis et uris
imparibus ductos alta ad donaria currus.
Ergo aegre rastris terram rimantur, et ipsis
unguibus infodiunt fruges, montesque per altos

contenta cervice trahunt stridentia plaustra.
Non lupus insidias explorat ovilia circum
nec gregibus nocturnus obambulat: acrior illum
cura domat; timidi dammae cervique fugaces
nunc interque canes et circum tecta vagantur.
Iam maris immensi prolem et genus omne natantum
litore in extremo ceu naufraga corpora fluctus
proluit; insolitae fugiunt in flumina phocae.
Interit et curvis frustra defensa latebris
vipera et attoniti squamis astantibus hydri.
Ipsis est aër avibus non aequus, et illae
praecipites alta vitam sub nube relinquunt.
Praeterea iam nec mutari pabula refert,
quaesitaeque nocent artes; cessere magistri
Phillyrides Chiron Amythaoniusque Melampus.
Saevit et in lucem Stygiis emissa tenebris
pallida Tisiphone Morbos agit ante Metumque,
inque dies avidum surgens caput altius effert.
Balatu pecorum et crebris mugitibus amnes
arentesque sonant ripae collesque supini.
Iamque catervatim dat stragem atque aggerat ipsis
in stabulis turpi dilapsa cadavera tabo,
donec humo tegere ac foveis abscondere discunt.
Nam neque erat coriis usus, nec viscera quisquam
aut undis abolere potest aut vincere flamma;
Ne tondere quidem morbo illuvieque peresa
vellera nec telas possunt attingere putres;
verum etiam invisos si quis temptaret amictus,
ardentes papulae atque immundus olentia sudor
membra sequebatur, nec longo deinde moranti
tempore contactos artus sacer ignis edebat.

GEORGICA.

LIBER QUARTUS.

PROTENUS aërii mellis caelestia dona
exsequar: hanc etiam, Maecenas, aspice partem.
Admiranda tibi levium spectacula rerum
magnanimosque duces totiusque ordine gentis
mores et studia et populos et proelia dicam.
In tenui labor; at tenuis non gloria, si quem
numina laeva sinunt auditque vocatus Apollo.
  Principio sedes apibus statioque petenda,
quo neque sit ventis aditus, nam pabula venti
ferre domum prohibent, neque oves haedique petulci
floribus insultent, aut errans bucula campo
decutiat rorem, et surgentes atterat herbas.
Absint et picti squalentia terga lacerti
pinguibus a stabulis, meropesque aliaeque volucres
et manibus Procne pectus signata cruentis;
omnia nam late vastant ipsasque volantes
ore ferunt dulcem nidis immitibus escam.
At liquidi fontes et stagna virentia musco
adsint et tenuis fugiens per gramina rivus,
palmaque vestibulum aut ingens oleaster inumbret,
ut, cum prima novi ducent examina reges
vere suo, ludetque favis emissa iuventus,
vicina invitet decedere ripa calori,
obviaque hospitiis teneat frondentibus arbos.
In medium, seu stabit iners seu profluet umor,
transversas salices et grandia coniice saxa,
pontibus ut crebris possint consistere et alas
pandere ad aestivum solem, si forte morantes

mane ruunt portis; nusquam mora; rursus easdem
vesper ubi e pastu tandem decedere campis
admonuit, tum tecta petunt, tum corpora curant;
fit sonitus mussantque oras et limina circum.
Post ubi iam thalamis se composuere, siletur
in noctem, fessosque sopor suus occupat artus.
Nec vero a stabulis pluvia impendente recedunt
longius, aut credunt caelo adventantibus Euris;
sed circum tutae sub moenibus urbis aquantur
excursusque breves temptant, et saepe lapillos,
ut cymbae instabiles fluctu iactante saburram,
tollunt, his sese per inania nubila librant.
Illum adeo placuisse apibus mirabere morem,
quod neque concubitu indulgent, nec corpora segnes
in Venerem solvunt aut fetus nixibus edunt;
verum ipsae e foliis natos, e suavibus herbis
ore legunt, ipsae regem parvosque Quirites
sufficiunt, aulasque et cerea regna refingunt.
Saepe etiam duris errando in cotibus alas
attrivere, ultroque animam sub fasce dedere:
tantus amor florum et generandi gloria mellis.
Ergo ipsas quamvis angusti terminus aevi
excipiat (neque enim plus septima ducitur aestas),
at genus immortale manet, multosque per annos
stat fortuna domus, et avi numerantur avorum.
Praeterea regem non sic Aegyptus et ingens
Lydia nec populi Parthorum aut Medus Hydaspes
observant. Rege incolumi mens omnibus una est;
amisso rupere fidem, constructaque mella
diripuere ipsae et crates solvere favorum.
Ille operum custos, illum admirantur et omnes
circumstant fremitu denso stipantque frequentes,
et saepe attollunt umeris, et corpora bello
obiectant pulchramque petunt per vulnera mortem.
His quidam signis atque haec exempla secuti
esse apibus partem divinae mentis et haustus
aetherios dixere; deum namque ire per omnes
terrasque tractusque maris caelumque profundum;
hinc pecudes armenta viros, genus omne ferarum,

quemque sibi tenues nascentem arcessere vitas:
scilicet huc reddi deinde ac resoluta referri
omnia, nec morti esse locum, sed viva volare
sideris in numerum atque alto succedere caelo.
Si quando sedem augustam servataque mella
thesauri relines, prius haustu sparsus aquarum
ora fove, fumosque manu praetende sequaces.
Bis gravidos cogunt fetus, duo tempora messis:
Taygete simul os terris ostendit honestum
Pleas et Oceani spretos pede reppulit amnes,
aut eadem sidus fugiens ubi Piscis aquosi
tristior hibernas caelo descendit in undas.
Illis ira modum supra est, laesaeque venenum
morsibus inspirant, et spicula caeca relinquunt
affixae venis, animasque in vulnere ponunt.
Sin duram metues hiemem parcesque futuro
contusosque animos et res miserabere fractas,
at suffire thymo cerasque recidere inanes
quis dubitet? Nam saepe favos ignotus adedit
stelio et lucifugis congesta cubilia blattis
immunisque sedens aliena ad pabula fucus;
aut asper crabro imparibus se immiscuit armis,
aut dirum tiniae genus, aut invisa Minervae
laxos in foribus suspendit aranea casses.
Quo magis exhaustae fuerint, hoc acrius omnes
incumbent generis lapsi sarcire ruinas,
complebuntque foros et floribus horrea texent.
Si vero, quoniam casus apibus quoque nostros
vita tulit, tristi languebunt corpora morbo—
quod iam non dubiis poteris cognoscere signis:
continuo est aegris alius color; horrida vultum
deformat macies; tum corpora luce carentum
exportant tectis et tristia funera ducunt;
aut illae pedibus conexae ad limina pendent,
aut intus clausis cunctantur in aedibus, omnes
ignavaeque fame et contracto frigore pigrae;
tum sonus auditur gravior, tractimque susurrant,
frigidus ut quondam silvis immurmurat Auster,
ut mare sollicitum stridit refluentibus undis,

aestuat ut clausis rapidus fornacibus ignis:
hic iam galbaneos suadebo incendere odores
mellaque harundineis inferre canalibus, ultro
hortantem et fessas ad pabula nota vocantem.
Proderit et tunsum gallae admiscere saporem
arentesque rosas, aut igni pinguia multo
defruta, vel psithia passos de vite racemos
Cecropiumque thymum et grave olentia centaurea.
Est etiam flos in pratis, cui nomen amello
fecere agricolae, facilis quaerentibus herba;
namque uno ingentem tollit de caespite silvam
aureus ipse, sed in foliis, quae plurima circum
funduntur, violae sublucet purpura nigrae;
saepe deum nexis ornatae torquibus arae;
asper in ore sapor; tonsis in vallibus illum
pastores et curva legunt prope flumina Mellae.
Huius odorato radices incoque Baccho,
pabulaque in foribus plenis appone canistris.

Sed si quem proles subito defecerit omnis,
nec, genus unde novae stirpis revocetur, habebit,
tempus et Arcadii memoranda inventa magistri
pandere, quoque modo caesis iam saepe iuvencis
insincerus apes tulerit cruor. Altius omnem
expediam prima repetens ab origine famam.
Nam qua Pellaei gens fortunata Canopi
accolit effuso stagnantem flumine Nilum
et circum pictis vehitur sua rura phaselis,
quaque pharetratae vicinia Persidis urget,
et diversa ruens septem discurrit in ora
et viridem Aegyptum nigra fecundat harena
usque coloratis amnis devexus ab Indis,
omnis in hac certam regio iacit arte salutem.
Exiguus primum atque ipsos contractus in usus
eligitur locus; hunc angustique imbrice tecti
parietibusque premunt artis, et quattuor addunt
quattuor a ventis obliqua luce fenestras.
Tum vitulus bima curvans iam cornua fronte
quaeritur; huic geminae nares et spiritus oris
multa reluctanti obstruitur, plagisque perempto

tunsa per integram solvuntur viscera pellem.
Sic positum in clauso linquunt, et ramea costis
subiiciunt fragmenta, thymum casiasque recentes.
Hoc geritur zephyris primum impellentibus undas,
ante novis rubeant quam prata coloribus, ante
garrula quam tignis nidum suspendat hirundo.
Interea teneris tepefactus in ossibus umor
aestuat, et visenda modis animalia miris,
trunca pedum primo, mox et stridentia pennis,
miscentur, tenuemque magis magis aëra carpunt,
donec ut aestivis effusus nubibus imber
erupere aut ut nervo pulsante sagittae,
prima leves ineunt si quando proelia Parthi.
  Quis deus hanc, Musae, quis nobis extudit artem?
Unde nova ingressus hominum experientia cepit?
Pastor Aristaeus fugiens Peneia Tempe
amissis, ut fama, apibus morboque fameque
tristis ad extremi sacrum caput astitit amnis
multa querens, atque hac adfatus voce parentem:
'Mater, Cyrene mater, quae gurgitis huius
ima tenes, quid me praeclara stirpe deorum,
(si modo, quem perhibes, pater est Thymbraeus Apollo)
invisum fatis genuisti? Aut quo tibi nostri
pulsus amor? Quid me caelum sperare iubebas?
En etiam hunc ipsum vitae mortalis honorem,
quem mihi vix frugum et pecudum custodia sollers
omnia temptanti extuderat, te matre relinquo.
Quin age et ipsa manu felices erue silvas,
fer stabulis inimicum ignem atque interfice messes,
ure sata, et duram in vites molire bipennem,
tanta meae si te ceperunt taedia laudis.'
At mater sonitum thalamo sub fluminis alti
sensit. Eam circum Milesia vellera Nymphae
carpebant hyali saturo fucata colore,
Drymoque Xanthoque Ligeaque Phyllodoceque,
caesariem effusae nitidam per candida colla,
[Nesaee Spioque Thaliaque Cymodoceque]
Cydippeque et flava Lycorias, altera virgo,
altera tum primos Lucinae experta labores,

Clioque et Beroe soror, Oceanitides ambae,
ambae auro, pictis incinctae pellibus ambae,
atque Ephyre atque Opis et Asia Deiopea
et tandem positis velox Arethusa sagittis.
Inter quas curam Clymene narrabat inanem
Vulcani, Martisque dolos et dulcia furta,
aque Chao densos divum numerabat amores.
Carmine quo captae dum fusis mollia pensa
devolvunt, iterum maternas impulit aures
luctus Aristaei, vitreisque sedilibus omnes
obstupuere; sed ante alias Arethusa sorores
prospiciens summa flavum caput extulit unda,
et procul: 'O gemitu non frustra exterrita tanto
Cyrene soror, ipse tibi, tua maxima cura,
tristis Aristaeus Penei genitoris ad undam
stat lacrimans, et te crudelem nomine dicit.'
Huic percussa nova mentem formidine mater
'Duc, age, duc ad nos; fas illi limina divum
tangere' ait. Simul alta iubet discedere late
flumina, qua iuvenis gressus inferret. At illum
curvata in montis faciem circumstetit unda
accepitque sinu vasto misitque sub amnem.
Iamque domum mirans genetricis et umida regna
speluncisque lacus clausos lucosque sonantes
ibat, et ingenti motu stupefactus aquarum
omnia sub magna labentia flumina terra
spectabat diversa locis, Phasimque Lycumque
et caput, unde altus primum se erumpit Enipeus,
unde pater Tiberinus, et unde Aniena fluenta
saxosusque sonans Hypanis Mysusque Caicus,
et gemina auratus taurino cornua vultu
Eridanus, quo non alius per pinguia culta
in mare purpureum violentior effluit amnis.
postquam est in thalami pendentia pumice tecta
perventum et nati fletus cognovit inanes
Cyrene, manibus liquidos dant ordine fontes
germanae, tonsisque ferunt mantelia villis;
pars epulis onerant mensas et plena reponunt
pocula; Panchaeis adolescunt ignibus arae;

et mater 'Cape Maeonii carchesia Bacchi:
Oceano libemus' ait. Simul ipsa precatur
Oceanumque patrem rerum Nymphasque sorores,
centum quae silvas, centum quae flumina servant.
Ter liquido ardentem perfundit nectare Vestam,
ter flamma ad summum tecti subiecta reluxit.
Omine quo firmans animum sic incipit ipsa:
'Est in Carpathio Neptuni gurgite vates
caeruleus Proteus, magnum qui piscibus aequor
et iuncto bipedum curru metitur equorum.
Hic nunc Emathiae portus patriamque revisit
Pallenen; hunc et Nymphae veneramur et ipse
grandaevus Nereus: novit namque omnia vates,
quae sint, quae fuerint, quae mox ventura trahantur;
quippe ita Neptuno visum est, immania cuius
armenta et turpes pascit sub gurgite phocas.
Hic tibi, nate, prius vinclis capiendus, ut omnem
expediat morbi causam, eventusque secundet.
Nam sine vi non ulla dabit praecepta, neque illum
orando flectes; vim duram et vincula capto
tende; doli circum haec demum frangentur inanes.
Ipsa ego te, medios cum sol accenderit aestus,
cum sitiunt herbae et pecori iam gratior umbra est,
in secreta senis ducam, quo fessus ab undis
se recipit, facile ut somno aggrediare iacentem.
Verum ubi correptum manibus vinclisque tenebis,
tum variae eludent species atque ora ferarum.
Fiet enim subito sus horridus atraque tigris
squamosusque draco et fulva cervice leaena,
aut acrem flammae sonitum dabit atque ita vinclis
excidet, aut in aquas tenues dilapsus abibit.
sed quanto ille magis formas se vertet in omnes,
tanto, nate, magis contende tenacia vincla,
donec talis erit mutato corpore, qualem
videris, incepto tegeret cum lumina somno.'
Haec ait et liquidum ambrosiae defundit odorem,
quo totum nati corpus perduxit; at illi
dulcis compositis spiravit crinibus aura,
atque habilis membris venit vigor. Est specus ingens

exesi latere in montis, quo plurima vento
cogitur inque sinus scindit sese unda reductos,
deprensis olim statio tutissima nautis;
intus se vasti Proteus tegit obiice saxi.
Hic iuvenem in latebris aversum a lumine Nympha
collocat, ipsa procul nebulis obscura resistit.
Iam rapidus torrens sitientes Sirius Indos
ardebat caelo, et medium sol igneus orbem
hauserat; arebant herbae, et cava flumina siccis
faucibus ad limum radii tepefacta coquebant:
cum Proteus consueta petens e fluctibus antra
ibat; eum vasti circum gens umida ponti
exsultans rorem late dispergit amarum.
Sternunt se somno diversae in litore phocae;
ipse velut stabuli custos in montibus olim,
vesper ubi e pastu vitulos ad tecta reducit,
auditisque lupos acuunt balatibus agni,
considit scopulo medius, numerumque recenset.
Cuius Aristaeo quoniam est oblata facultas,
vix defessa senem passus componere membra
cum clamore ruit magno, manicisque iacentem
occupat. Ille suae contra non immemor artis
omnia transformat sese in miracula rerum,
ignemque horribilemque feram fluviumque liquentem.
Verum ubi nulla fugam reperit fallacia, victus
in sese redit, atque hominis tandem ore locutus
'Nam quis te, iuvenum confidentissime, nostras
iussit adire domos? quidve hinc petis?' inquit. At ille
'Scis, Proteu, scis ipse; neque est te fallere quidquam:
sed tu desine velle. Deum praecepta secuti
venimus, hinc lassis quaesitum oracula rebus.'
Tantum effatus. Ad haec vates vi denique multa
ardentes oculos intorsit lumine glauco,
et graviter frendens sic fatis ora resolvit:
'Non te nullius exercent numinis irae;
magna luis commissa: tibi has miserabilis Orpheus
haudquaquam ob meritum poenas, ni fata resistant,
suscitat, et rapta graviter pro coniuge saevit.
Illa quidem, dum te fugeret per flumina praeceps,

immanem ante pedes hydrum moritura puella
servantem ripas alta non vidit in herba.
At chorus aequalis Dryadum clamore supremos
implerunt montes; flerunt Rhodopeiae arces
altaque Pangaea et Rhesi Mavortia tellus
atque Getae atque Hebrus et Actias Orithyia.
Ipse cava solans aegrum testudine amorem
te, dulcis coniunx, te solo in litore secum,
te veniente die, te decedente canebat.
Taenarias etiam fauces, alta ostia Ditis,
et caligantem nigra formidine lucum
ingressus, Manesque adiit regemque tremendum,
nesciaque humanis precibus mansuescere corda.
At cantu commotae Erebi de sedibus imis
umbrae ibant tenues simulacraque luce carentum,
quam multa in foliis avium se millia condunt,
vesper ubi aut hibernus agit de montibus imber,
matres atque viri defunctaque corpora vita
magnanimum heroum, pueri innuptaeque puellae,
impositique rogis iuvenes ante ora parentum;
quos circum limus niger et deformis harundo
Cocyti tardaque palus inamabilis unda
alligat, et noviens Styx interfusa coercet.
Quin ipsae stupuere domus atque intima Leti
Tartara caeruleosque implexae crinibus angues
Eumenides, tenuitque inhians tria Cerberus ora,
atque Ixionii vento rota constitit orbis.
Iamque pedem referens casus evaserat omnes,
redditaque Eurydice superas veniebat ad auras
pone sequens (namque hanc dederat Proserpina legem),
cum subita incautum dementia cepit amantem,
ignoscenda quidem, scirent si ignoscere Manes:
restitit, Eurydicenque suam iam luce sub ipsa
immemor heu victusque animi respexit. Ibi omnis
effusus labor atque immitis rupta tyranni
foedera terque fragor stagnis auditus Averni.
Illa "Quis et me" inquit "miseram et te perdidit, Orpheu,
quis tantus furor? En iterum crudelia retro
fata vocant, conditque natantia lumina somnus.

Iamque vale: feror ingenti circumdata nocte
invalidasque tibi tendens, heu non tua, palmas—."
Dixit, et ex oculis subito ceu fumus in auras
commixtus tenues fugit diversa, neque illum
prensantem nequiquam umbras et multa volentem
dicere praeterea vidit; nec portitor Orci
amplius obiectam passus transire paludem.
Quid faceret? Quo se rapta bis coniuge ferret?
Quo fletu Manes, qua numina voce moveret?
Illa quidem Stygia nabat iam frigida cymba.
Septem illum totos perhibent ex ordine menses
rupe sub aëria deserti ad Strymonis undam
flevisse, et gelidis haec evolvisse sub antris,
mulcentem tigres et agentem carmine quercus;
qualis populea maerens philomela sub umbra
amissos queritur fetus, quos durus arator
observans nido implumes detraxit; at illa
flet noctem, ramoque sedens miserabile carmen
integrat, et maestis late loca questibus implet.
Nulla Venus, non ulli animum flexere hymenaei.
Solus hyperboreas glacies Tanaimque nivalem
arvaque Rhipaeis nunquam viduata pruinis
lustrabat, raptam Eurydicen atque irrita Ditis
dona querens; spretae Ciconum quo munere matres
inter sacra deum nocturnique orgia Bacchi
discerptum latos iuvenem sparsere per agros.
Tum quoque marmorea caput a cervice revulsum
gurgite cum medio portans Oeagrius Hebrus
volveret, Eurydicen vox ipsa et frigida lingua
"Ah! miseram Eurydicen" anima fugiente vocabat,
Eurydicen toto referebant flumine ripae.'
  Haec Proteus, et se iactu dedit aequor in altum,
quaque dedit, spumantem undam sub vertice torsit.
At non Cyrene; namque ultro affata timentem:
  'Nate, licet tristes animo deponere curas.
Haec omnis morbi causa, hinc miserabile Nymphae,
cum quibus illa choros lucis agitabat in altis,
exitium misere apibus. Tu munera supplex
tende petens pacem, et faciles venerare Napaeas;

namque dabunt veniam votis, irasque remittent.
Sed modus orandi qui sit, prius ordine dicam.
Quattuor eximios praestanti corpore tauros,
qui tibi nunc viridis depascunt summa Lycaei,
delige, et intacta totidem cervice iuvencas.
Quattuor his aras alta ad delubra dearum
constitue, et sacrum iugulis demitte cruorem,
corporaque ipsa boum frondoso desere luco.
Post ubi nona suos Aurora ostenderit ortus,
inferias Orphei Lethaea papavera mittes,
et nigram mactabis ovem, lucumque revises:
placatam Eurydicen vitula venerabere caesa.'
  Haud mora: continuo matris praecepta facessit;
ad delubra venit, monstratas excitat aras,
quattuor eximios praestanti corpore tauros
ducit et intacta totidem cervice iuvencas.
Post ubi nona suos Aurora induxerat ortus,
inferias Orphei mittit, lucumque revisit.
Hic vero subitum ac dictu mirabile monstrum
aspiciunt, liquefacta boum per viscera toto
stridere apes utero et ruptis effervere costis,
immensasque trahi nubes, iamque arbore summa
confluere et lentis uvam demittere ramis.
  Haec super arvorum cultu pecorumque canebam
et super arboribus, Caesar dum magnus ad altum
fulminat Euphraten bello, victorque volentes
per populos dat iura, viamque affectat Olympo.
Illo Vergilium me tempore dulcis alebat
Parthenope studiis florentem ignobilis oti,
carmina qui lusi pastorum, audaxque iuventa,
Tityre, te patulae cecini sub tegmine fagi.

BUCOLICA.

ECLOGA I.

TITYRUS.

MELIBOEUS. TITYRUS.

THIS Eclogue fixes its own date, shortly after B.C. 40 (713 A.U.C.), when, by an agreement of the Triumvirate, Octavianus distributed the country lands among the veterans, twenty-eight legions of whom had to be satisfied. The inhabitants of Cremona suffered first, then those of Mantua (*nimium vicina* Ecl. ix. 28), and among them Virgil; though, as appears from Ecl. ix. 7–10, he had hoped that he might be spared. He then went to Rome and obtained from Octavianus the restitution of his property, at the instance of Asinius Pollio (a strict disciplinarian and no friend to military licence), Alfenus Varus, and Gallus. This poem expresses his gratitude to Octavianus.

Meliboeus, a dispossessed and exiled shepherd, encounters Tityrus fortunate in the undisturbed possession of his homestead. Tityrus is represented as a farm-slave who has just worked out his freedom; and this symbolises the confirmation of Virgil in his property, the slave's master representing Octavianus, and the two ideas of the slave's emancipation and Virgil's restoration being so mixed up as to confuse the whole narrative; which is at one time allegorical, at another historical.

On the relative date of this and Ecl. ix see Introd. to ix, p. 133.

Bucolica (βουκολικά) are poems treating of pastoral subjects. *Eclogae* (ἐκλογαί, selections) are short unconnected poems. Statius (Silv. iii. pref.) applies the title to one of his own poems; Ausonius (Idyll 11, pref.) to an ode of Horace. Pliny (Epist. iv. 14, 9) doubts whether to call a collection of short poems *epigrammata*, *idyllia*, *eclogae*, or *poematia*.

2. **silvestrem musam,** 'a woodland strain.' Cp. Lucr. iv. 589 *fistula silvestrem ne cesset fundere Musam*. **meditaris,** 'compose,' 'practise.' **tenui,** 'slender.'

full-grown bulls (*tauri*); but it seems natural enough to speak of rearing a bull (from its birth to maturity).

47–49. manebunt, 'shall remain your own,' lit. 'shall be lasting.' Con. takes **tua** as predicate, but the rhythm is very much against this. **quamvis**, etc., 'Though all your land is choked with barren stones or covered with marsh and sedge.' With **lapis** some verbal notion must be supplied from **obducat**,—an instance of zeugma. **que** is disjunctive, cp. Aen. vi. 616 *saxum ingens volvunt alii, radiisque rotarum Districti pendent.* **palus** probably refers to the overflowing of the Mincio. **limoso iunco**, rushes which grow in mud, 'sedge.' It seems better to take **omnia pascua** as used loosely of the whole farm, than (with Con.) to separate the two words, **omnia** = the whole farm, and **pascua** = the pastures by the river.

50. graves fetas = 'the pregnant ewes;' the two words conveying much the same idea.

52, 53. flumina nota, 'Mincio and Po, if we are to be precise' (Con.). But need we be precise? The scenery of the Eclogues is too vague and too much mixed up with conventionalities. **fontes sacros**, a regular epithet, embodying the belief that every fountain ànd stream had its divinity. So *ἱερὸν ὕδωρ* Theocr. vii. 136.

54–56. 'On one side, as hitherto, the hedge upon your neighbour's boundary, where bees of Hybla suck the willows' blossoms, shall oftentime woo sleep to your eyes with its gentle murmuring.' **quae semper**, sc. *suasit*, 'as ever.' **ab limite**, *on* the boundary, in accordance with Greek and Latin idiom, which expresses direction as *from* a particular point, where English requires *at* or towards: cp. *a dextra, a tergo, ἐξ ἀριστερᾶς*, etc. **Hyblaeis**, one of the conventional epithets common in Latin poetry, a thing being called by the people or place most famous for it. The bees of Hybla in Sicily were celebrated; so all bees are called 'Hyblaean.' In the same way quivers are 'Cretan,' and hounds 'Spartan' (G. iii. 345), lions 'Carthaginian,' and tigresses 'Armenian' (Ecl. v. 27, 29). **florem depasta**, 'its blossoms browsed;' this construction is not uncommon in Latin poetry, the accusative being used after a passive participle in imitation of the Greek construction with passive or middle (e. g. *ἐκκεκομμένος τὸν ὀφθαλμόν, προβεβλημμένος τὴν ἀσπίδα*). Cp. Ecl. iii. 106 *inscripti nomina regum Flores*, Hor. Sat. i. 6. 74 *pueri . . . Laevo suspensi loculos tabulamque lacerto.*

57, 58. frondator, 'dresser.' His duties, according to Servius, were (1) to lop boughs, (2) to strip off leaves for fodder, (3) to clear away vine-leaves in order to let the sun on to the grapes. **tua cura** = *deliciae tuae*, 'your delight,' 'your pets;' cp. x. 22.

60. leves, 'on the wing.' **ergo** resumes a previous thought—'Yes, sooner shall . . . .' For the idea cp. Aen. i. 607–9, v. 76; and the speech of the Corinthian Sosicles in Herod. v. 92—*ἦ δὴ ὅ τε οὐρανὸς ἔσται ἔνερθε τῆς γῆς, καὶ ἡ γῆ μετέωρος ὑπὲρ τοῦ οὐρανοῦ, καὶ οἱ ἄνθρωποι νομὸν ἐν θαλάσσῃ ἕξουσι, καὶ οἱ ἰχθύες τὸν πρότερον ἄνθρωποι, ὅτε γε ὑμεῖς, ὦ Λακεδαιμόνιοι . . . τυραννίδας κατάγειν παρασκευάζεσθε.* This latter passage *may*

(as Keightley and Conington) have suggested Virgil's language here: but such impassioned appeals for the reversal of nature's laws, sooner than that something unlikely or undesirable should happen, rise naturally to the lips of any orator or poet. Thus in Sir Walter Scott's 'Lay of the Last Minstrel,' Canto I, stanza xviii, the Ladye of Branksome

'Raised her stately head
And her heart throbbed high with pride;
"Your mountains shall bend,
And your streams ascend,
Ere Margaret be our foeman's bride!"'

62. pererratis amborum finibus, 'each wandering o'er the other's bounds.' The Arar (Saône) is strictly speaking a river of Gaul: but it rises in the Vosges, not far from Germany.

65. Afros, poetical accus. of motion towards: cp. Aen. vi. 696 *haec limina tendere adegit.*

66. Oaxen, apparently the river which flows by Axus or Oaxus, a town in Crete, mentioned by Herodotus, iv. 154. For **Cretae** some editors print *cretae*, explaining *rapidum cretae Oaxen* as 'the chalk-rolling Oaxes,' i. e. the Oxus, or Jihun, of Central Asia. They defend this interpretation on the grounds (1) of want of evidence for a Cretan river Oaxes, (2) the appropriateness of the wilds of Asia to complete the picture suggested by *Afros, Scythiam*, and *Britannos*, and (3) that the idea of 'chalk-rolling' agrees with epithets elsewhere applied to the Oxus. But no change is really necessary, and the use of **rapidus** with a genitive = *rapax* would be an unparalleled construction.

67. penitus, 'utterly.' **toto divisos orbe**, 'separated from the whole world.'

68–70. 'Shall I ever, on beholding after a long time my native land, and the turf-thatched roof of the humble cottage, my old domain, hereafter see with wonder a few poor ears of corn?' **post** (l. 70) is adverbial, and a repetition of **longo post tempore** (l. 68). **aliquot mirabor aristas** = 'shall I be surprised at the scantiness of the harvest due to the bad farming of the soldiers?' Some editors render **post aliquot aristas**, 'after a few summers,' comparing Claudian, Quart. Cons. Hon. 372 *decimas emensus aristas*. But **post aliquot aristas** in this sense would hardly harmonise with **longo post tempore**.

71. novalia = (1) fallow-land; (2) land ploughed for the first time; (3) cultivated land in general, which is the sense here.

72. barbarus, referring to the Gauls, Germans, and other barbarians who had been taken into the Roman armies.

73. his, 'these are they for whom,' etc.

74. nunc with imperative in ironical sense, as often; cp. Aen. vii. 425 *i nunc*. 'Go on grafting,' etc.

77. pendere of goats browsing on the cliffs: cp. *pendentes rupe capellas* Ov. Pont. i. 8. 51.

80. poteras, 'you might have stayed,' as though his departure were finally settled—a more delicate form of expression than 'you can stay,' which is what he really means.

81, 82. super, preposition. **mitia,** 'mellow.' **pressi lactis,** 'cheese.'

ECLOGA II.

ALEXIS.

CORYDON, a shepherd, deplores the indifference of Alexis, his master's favourite slave, and his own infatuation. Parts of the Eclogue are modelled very closely from Theocritus xi, where the Cyclops addresses Galatea: and Corydon is a mixture of the ordinary Theocritean shepherd and the Cyclops. The date of the poem is uncertain; but it was earlier than Ecl. v. (see v. 86, 87), and possibly than Ecl. iii, which is there mentioned after it.

1, 2. ardebat, 'madly loved;' cp. similar uses of *depereo*. **nec . . . habebat,** 'he knew not what to hope for;' cp. the use of *dare* = 'to tell,' Ecl. i. 19. The sentence is an indirect interrogative: *nec quod speraret habebat,* 'he had nothing to hope for,' would be consecutive.

3–5. cacumina is sometimes taken as acc. of respect with **densas,** but the analogy of Ecl. ix. 9 favours the ordinary view that it is in apposition to **fagos. incondita,** 'artless,' 'unpremeditated.' *Condere* is the technical term for regular composition, e. g. Ecl. vi. 7 *tristia condere bella.* So Milton, Lycidas 11, 'build the lofty rhyme.' **iactabat,** 'flung wildly.'

10. rapido, 'fierce,' 'scorching.' The word in its original sense appears to be nearly = *rapax*, denoting things which devour, scorch, sweep away, etc.: cp. G. i. 91 *rapidi solis.*

11. alia, 'garlic:' **serpyllum,** 'wild-thyme.' The dish she was preparing was that called *moretum*, a mixture of flour, cheese, salt, oil, and various herbs (**herbas olentes**).

12, 13. The general sense is that while everything else is asleep, the cicalas and I go on singing through the heat of the day. **mecum resonant cicadis,** 'echo with cicalas and with me;' cp. G. i. 41 *ignaros mecum miseratus agrestes.*

14. tristes, 'peevish' or 'sullen:' so *tristis Erinys* Aen. ii. 337; *navita tristis* (Charon) vi. 315.

16. 'However dark he was, however fair you were.'

18. ligustra, 'privet;' **vaccinia,** 'bilberry.' Such is the meaning of the words in Linnæus, but they may have had a different meaning in ancient times. As Kenn. points out, the identification of ancient plants is in many cases a matter of conjecture. Some suppose **vaccinia** to have been the purple hyacinth, and even identify it with ὑάκινθος.

20. nivei with **lactis** rather than with **pecoris.** *niveum lac* being like

Hom. γάλα λευκόν. Genitives of abundance after such adjectives as **dives** and **abundans** are common in Latin poetry.

24. Dircaeus, i. e. Theban; Amphion being a Boeotian hero, at whose playing Thebes arose beside the spring of Dirce. **Actaeo Aracintho** seems a geographical solecism; Acte being an old name of Attica, and Aracinthus a mountain in Aetolia. Dr. Kennedy suggests that Virgil took the line direct from some Alexandrian poet—'Αμφίων Διρκαῖος ἐν ἀκταίῳ 'Αρακύνθῳ: and that ἀκταῖος really = 'craggy,' from a later use of ἀκτή by Alexandrine poets. Other editors suppose that there was an Aracinthus (otherwise unknown) in Attica. For the rhythm of the verse and the hiatus, which are in imitation of the Greek, see Introd. pp. 14, 18.

26. placidum ventis, 'unruffled by the winds,' lit. 'calm with the winds,' i. e. by the dropping of the winds. Cp. Aen. iii. 69 *placataque venti Dant maria*, v. 763 *placidi straverunt aequora venti*; and Soph. Ajax, 674 δεινῶν δ' ἄημα πνευμάτων ἐκοίμισε Στένοντα πόντον, where Prof. Jebb points out that 'in the idiom of Greek and Roman poetry physical causes are often spoken of as personal agents endued with will and choice,—able either to produce or repress a particular effect. Thus the winds are powers which can trouble or can calm the sea.' Cp. Hor. Od. i. 3. 16 *Noti, Quo non arbiter Hadriae Maior, tollere seu ponere vult freta.*

27. fallit, there is a v. l. *fallat*: but the indic. is best, for he means that there can be no deception in such a mirror: **si** then = 'since,' 'seeing that.'

28. sordida, 'coarse.'

30. viridi hibisco, 'to the green hibiscus,' i. e. to feed; an instance of the poetical dative instead of prep. and case, as in Hor. Od. i. 24. 18 *nigro compuleret Mercurius gregi*, and often in Virgil. Others take **hibisco** as abl., 'with a switch of green hibiscus,' pointing to Ecl. x. 71, where it is described as something pliant, used for making baskets. It is uncertain what plant the **hibiscus** exactly was, but the first interpretation appears on the whole the most probable.

34. 'Nor would you repent of having frayed your lip with the reed;' cp. Lucr. iv. 588 (of playing on the pan-pipe) *Unco saepe labro calamos percurrit hiantes.*

35. faciebat, 'was ready to do.'

36. The instrument described is a pan-pipe (**fistula**) made of seven hollow hemlock stalks (**cicutae**), of unequal length. See on Ecl. iii. 25.

38. ista, because Damoetas has already given it to Corydon; ''Tis yours, and finds in you my worthy successor' (**secundum**). Cp. Hor. Od. i. 12. 17 *Nec viget quidquam simile aut secundum.*

40. nec tuta valle reperti, 'found in a dangerous valley too,' and therefore a more valuable present.

41. etiam nunc, showing them to be under six months, after which age the spots disappear.

42. bina, the distributive force of the word applies to **die**, 'twice a day they suck the ewe's milk.'

43. abducere, poetical construction of infin. after **orat**; cp. Aen. vi. 313 *orantes primi transmittere cursum.*

44. sordent, 'are despised.'

46. Nymphae, Nais. He poetically represents the wood and water nymphs as offering him the flowers which await him in the country.

48–50. pallentes, 'yellow' violets; cp. Ov. Met. xi. 110 *saxum quoque palluit auro.* **anethi**, 'dill' or 'fennel,' an aromatic plant with a yellow flower. **casia**, an aromatic shrub with leaves like the olive. **mollia**, 'bending' or 'pliant:' so of corn Ecl. iv. 28, horses' necks G. iii. 204, waving hair Aen. ii. 683. **pingit**, 'picks out,' or 'sets off.' **vaccinia**, 'bilberries,' or 'hyacinths:' see on l. 18 above. **calta**, 'marigold.'

51. mala, i. e. those called *Cydonia* probably quinces: cp. Martial, x. 42 *Tam dubia est lanugo tibi, tam mollis, ut illam Halitus et soles et levis aura terat: Celantur simili ventura Cydonia lana, Pollice virgineo quae spoliata nitent.*

53. cerea, of waxen colour, 'yellow,' this being the most valuable kind. **huic quoque**, 'this fruit too (i. e. the plum) shall have due honour.' The term **pomum** included various kinds of fruit. On the hiatus *prună: hŏnos*, see Introd. p. 17.

54. proxima, 'neighbour,' the laurel and myrtle being often associated together both in gardens and in bouquets.

57. concedat, Iollas, the master of Alexis, would outbid you.

58, 59. floribus, etc., apparently proverbial expressions to denote misery caused by one's own folly. **austrum**, the Sirocco, a scorching wind, called by Aeschylus δενδροπήμων βλάβα (Eum. 938).

60. quem fugis, etc., i. e. 'why do you despise me because I live in the country?'

61. arces, not cities in general, but Athens, which to a Greek shepherd would be the noblest of cities.

65. ŏ Alexi, for the quantity see Introd. p. 18.

66. iugo, abl. instrum. with **referunt**, 'draw home.' **suspensa**, uplifted, so as not to touch the ground—opposed to *depressa.* Cp. Hor. Epod. ii. 63 *videre fessos vomerem inversum boves Collo trahentes languido.*

70. An unpruned or half-pruned vine would be a reproach and sign of bad husbandry.

71. quin tu paras? is a mild imperative, 'why don't you?' *quin* = *qui non*, and corresponds to the Greek idiom τί οὐκ with aorist. Hence (by a process analogous to that which produces the Greek idiom οἶσθ' ὃ δρᾶσον) *quin* is associated with imperative *quin age* (G. iv. 329), and finally becomes a mere particle of transition = 'moreover.' **quorum indiget usus**, 'which daily need requires.'

ECLOGA III.

PALAEMON.

MENALCAS. DAMOETAS. PALAEMON.

A RUSTIC singing-match, modelled on Theocritus, (esp. Idyll v), between two herdsmen, Menalcas and Damoetas, with Palaemon as umpire. They sing alternate couplets ('amoebaean' singing), and Palaemon declares the match drawn. The scenery is partly Sicilian, but not specially localised. The date is uncertain; but it was written before Ecl. v (see Ecl. v. 87). It speaks of Pollio (ll. 84–89) as encouraging Virgil in pastoral poetry, and the inference has been drawn that it must have been written not later than B.C. 43, the 27th of Virgil's age, when Pollio was appointed *legatus* in Gallia Cisalpina: but this can hardly be taken as a decisive landmark.

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1. **cuium.** This adjectival pronoun had become obsolete in Virgil's time, and his use of it was parodied by an unknown critic (Ribb. Prol. viii. p. 99), *Dic mihi, Damoeta, 'cuium pecus' anne Latinum? Non; verum Aegonis; nostri sic rure loquuntur.* It is found in Plautus, e.g. Trin. i. 2. 7 *Cuia vox prope me sonat?* in Terence, e.g. And. iv. 4. 24 *cuium puerum;* and once by Cicero, Verr. ii. 1. 54, apparently in a legal formula—*cuia res sit, cuium periculum.*

3–6. **ipse.** 'The master;' cp. Plaut. Cas. iv. 2. 20 *Ego eo quo me ipsa misit*, Ter. And. ii. 2. 23 *ipsus tristis*, and Juv. v. 86 *ipse Venefrano piscem perfundit.* Cp. the proverbial phrase αὐτὸς ἔφα, 'the Master said'—whence our *ipse dixit.* For the hiatus **pecorī ĕt** see Introd. pp. 17, 23.

8. **qui te**, sc. *corruperit*, or some such taunt. **transversa**, neut. plur. used adverbially, 'looking askance.'

10, 11. **arbustum**, 'plantation' or 'vineyard;' see on Ecl. i. 40. **mala**, 'malicious:' so in the legal terms *malus dolus, mala fraus.*

12–14. The **puer** is Daphnis. Menalcas, out of envy, had broken the bow and pipe which had been given to the boy Daphnis by some other shepherd.

16. 'What are owners to do, when thieves are so bold?' (as Damoetas in stealing Damon's goat).

17–19. **excipere** = 'to await,' for attack or defence: here **excipere insidiis** = 'lie in ambush to catch.' **Lycisca**, the name of the dog. **quo nunc**, etc., 'What is yonder rogue darting out at now?' Damoetas was just rushing out of his ambuscade.

21. **non redderet**, delib. subj. 'was he not to hand over?' i.e. 'should he not have handed over to me?' As imperf. indic. states a fact in past time, the imp. subj. states a supposition or possibility in past time; the

English idiom for which is pluperfect, 'should have,' 'could have,' etc., and its point of view is the moment of speaking: whereas the Latin idiom goes back as it were to the past and then makes its supposition. Cp. Plaut. Tim. ii. 2. 96 *Non illi argentum redderem? Non redderes.* **reddere** here, as often, is not to give *back*, but to give duly or properly, to the right person: cp. *reddere litteras*, of the letter-carrier's delivery; *rationem reddere* 'to render an account,' etc.

25–27. tu illum, sc. *vicisti*, from *victus* above. **fistula**, the 'Pan-pipe,' Gk. σῦριγξ, of stalks fastened with wax or strings. The material, which varied, is often put for the instrument itself—thus *avena* (i. 2), *calamus* (i. 10), *arundo* (vi. 8), *cicuta* (v. 85). **in triviis**, 'in the common street,' and so to vulgar ears alone: cp. *carmen triviale* Juv. vii. 55. **stipula** is perhaps a single pipe. **disperdere**, as we say, to 'murder' a song. Transl. 'Were you not often in the streets, poor player that you are, murdering some unhappy strain on grating pipe of straw?' Milton's imitation is well known (Lycidas 123):

> 'And when they list, their lean and flashy songs
> Grate on their scrannel pipes of wretched straw.'

31. depono, 'stake:' so καταθεῖναι ἄεθλον Theocr. viii. 11.

32. ausim. This and *faxo* (*fac-so*) are the only regular survivals after Terence of a series of future forms in *-so*, *-sim*, *-sere* (indic., subj., infin.), found in Plautus, old laws, etc.

36. ponam = *deponam*, as l. 31.

38, 39. 'On which some cunning chisel has traced the pliant vine entwined with clusters that the pale ivy spreads.' **torno**, abl. instr. **facili,** 'easily moving,' 'ready.' **hedera pallente**, abl. instr. with **diffusos,** 'clusters spread by the pale ivy,' a slightly artificial variety for the simple *diffusos hederae pallentis corymbos.*

40–42. in medio, i.e. in the spaces left by the vine and the ivy. **signa,** 'figures.' **Conon**, of Samos, an astronomer, B.C. 260–220. **alter**, probably Eudoxus of Cnidus, B.C. 360, whose 'Phaenomena' (a book on astronomy) was versified by Aratus, 270 B.C. Such works were used by farmers, as almanacs are now. **descripsit radio**, 'traced with his rod;' apparently, as in Aen. vi. 850, a phrase for scientific delineation in general. Strictly speaking, the *radius* was the rod with which geometricians drew figures on the *abacus*. **orbem**, i.e. of the whole heavens. **curvus**, 'bending' (over the plough), *arator, nisi incurvus, praevaricatur* Pliny, xviii. 19.

45. molli, 'soft' or 'pliant,' renders the ὑγρὸς ἄκανθος of Theocr. i. 55.

48. 'If you look at the heifer, you will find nothing to say for the cups,' lit. 'there is no reason why you should praise.' **quod**, 'why,' lit. 'as to which,' accus. of reference. Damoetas mentions briefly that he has cups as good as those of Menalcas, and then adds that the heifer would be a much better stake.

49, 50. numquam hodie, a colloquial phrase, found in the comic poets, e.g. Plaut. Asin. iii. 3. 40 *Qui hodie numquam ad vesperum vivam.*

veniam, etc., 'I will come to any terms you choose.' Menalcas begins as if he wished some particular judge; but catching sight of Palaemon, substitutes his name. 'Only let our judge be —— well, the man coming there, Palaemon.'

52. **quin age**, 'come on then:' see note to ii. 71. **si quid habes**, 'if you are able.'

53. **quemquam**, sc. *iudicem*, 'I am content with any judge.' **vicine**, Damoetas calls Palaemon 'neighbour,' wishing to conciliate him.

54. **sensibus imis reponas**, 'give close attention to,' lit. 'place in your inmost feelings.'

59. **alternis**, 'with alternate verses,' δι' ἀμοιβαίων Theocr. viii. 61. The rule of 'amoebaean' song is that the second competitor replies to the first in the same number of verses, and with parallel subject-matter.

60, 61. **Musae**, gen. sing. 'with Jove begins our song.' Forb. and Con. put a comma at *principium*, taking *Musae* as voc. plur.: which is also possible. **colit**, 'cultivates,' 'makes fruitful,' i.e. by sending the rain from the sky.

62, 63. **sua**, 'that he loves.' The laurel and hyacinth are always growing in Menalcas' garden. **laurī et**, for the hiatus see Introd. pp. 17, 18.

64. **malo**, apples were sacred to Venus, and were therefore especially appropriate in flirtations.

66, 67. **ultro**, 'unasked.' The word denotes anything 'beyond' what would be expected. **meus ignis**, 'my flame,' i.e. 'my love:' so *ardor*. **Delia**, a girl in love with Menalcas. Some explain it of Diana ('she of Delos'), who assisted shepherds in hunting, and would be known to their dogs. But this explanation is far less probable.

68. **meae Veneri**, 'my love,' answering to *meus ignis* of l. 66.

69. **palumbes**, 'wood pigeons,' sacred to Venus, and favourite gifts between lovers. **congessere**, 'have built their nest.'

71. **altera**, sc. **decem mala**, 'a second batch of ten.'

73. i.e. in order that the gods may bind her to fulfil them. The other explanation, that Galatea's words are so beautiful as to be fit for the ears of the gods, is not quite so good.

74. **ipse**, 'in your heart,' as opposed to your outward conduct in making me stay and watch the nets while you enjoy the chase.

76. **Phyllis** is the mistress of **Iollas**; and Damoetas, posing as a successful rival, boastfully asks him to send her to him. In the next couplet Menalcas replies in the person of Iollas, and declares that Phyllis is passionately fond of him. **natalis**, the birthday was a season for merry-making.

77. **cum faciam pro frugibus**, i.e. at the rural festival called the Ambarvalia, a season for abstinence from love, whence Damoetas tells Iollas not to send Phyllis but to come himself. **facere** (like Gk. ῥέζειν, and *operari*) is a common phrase for 'sacrificing.'

79. **longum**, best taken with **inquit**, 'lengthened out her farewell.'

Others take it with **vale**, 'a long farewell.' **valĕ inquit**, for the scansion see Introd. p. 18.

82. depulsis, sc. *a lacte*, 'weaned.'

84, 85. C. Asinius **Pollio**, the distinguished poet, orator, and historian. He was a patron of Virgil, Horace, and other writers, and was the first person to establish a public library at Rome. The **vitula** (as also the *taurus* of l. 86) is intended as a sacrifice in honour of Pollio.

86, 87. nova, 'new,' i.e. original. Some suppose the term to denote tragedies on Roman subjects, not copied from the Greek. Cp. Ecl. viii. 10 where Pollio's tragedies are praised. But it is unnecessary to restrict **nova** to this precise meaning. **qui petat**, consecutive subj., 'such as butts.'

88–91. The general sense is, 'May the admirer of Pollio's genius reach Pollio's eminence in literature: may he, to speak allegorically, reach the Arcadian dream-land of poets, where every tree streams honey, and every bush bears spice. But may the admirer of Bavius and Maevius try in vain for poetic fame: may his labour be as much thrown away, as in yoking foxes to the plough or milking he-goats.' **quo te quoque gaudet** (*venisse*), 'the point which he rejoices that you have reached.' **Bavius, Maevius**, all that is known about these persons is that they were inferior poets, and enemies of Virgil and Horace. One of Horace's Epodes (10) is about Maevius, and consists of a prayer that he may be drowned in the course of a voyage he is making.

96. reice, here a dissyllable. The spelling of the best ages was *reicio* or *reiecio*, not *reiicio*: and so with the other compounds of *iacio*. See Munro on Lucret. i. 34.

98. cogite, i.e. drive to a shady place. **praeceperit**, 'shall have already dried up.'

102. neque appears to be used as = *οὐδέ*, 'not even:' cp. Cic. Tusc. i. 26 *quo nec in deo quidquam maius intelligi potest* (quoted by Wagner).

103. fascinat (the Latin form of *βασκαίνω*) = to 'charm' or 'bewitch,' here by means of the evil eye.

104, 105. The answer to the riddle is unknown. Various conjectures are recorded, e.g. that Virgil intended the tomb of one Caelius (by a pun on **caeli**), who had lost everything but land enough for a grave; that he meant a well, an oven, the shield of Achilles, etc.

106, 107. inscripti nomina, 'with the names written on them,' accus. after passive verb in imitation of the Greek. See note to Ecl. i. 55. The flower referred to is the hyacinth, which was said to be inscribed with **ΑΙ ΑΙ**, denoting Ajax, or **Υ**, denoting Hyacinthus, the favourite of Apollo.

109, 110. 'You deserve the prize, and so does he, and so will any one who shall feel love as you—the alarms of its enjoyment, the bitterness of disappointment.' This is the general sense of the MS. text. Wagn., Forb. and Ribb. read in l. 110 *haut* (i.e. *haud*) . . . *haut*, with a full stop after **hic** in 109: the words **et quisquis . . . amaros** then = 'he who is not afraid and backward in love will not find it bitter.' But no change is necessary.

111. rīvos, artificial rills, stopped with sluices, by means of which the supply of water to the fields could be regulated.

ECLOGA IV.

POLLIO.

THE date of this poem is B. C. 40, in which year Pollio was one of the consuls. Its immediate occasion was the peace of Brundisium, concluded between Octavianus (Augustus) and Antony; and the poet expresses the general hopes of a new era of peace and prosperity in language suggestive of the return of a bygone age of gold, connecting this age with the birth of a boy expected in this year. Who was this boy? Three main views are held: (1) that it was the expected offspring of Octavianus himself and Scribonia, whom he had recently married; (2) the child of Antony and Octavia, by whose marriage the peace of Brundisium was solemnised; (3) a son of Pollio, born about this time (Asinius Gallus). This last interpretation, resting on the authority of Asconius Pedianus, is adopted by Ribbeck and Prof. Sellar; but it is difficult to think that Virgil could, under the circumstances, speak of the child of any subordinate person as the regenerator of the Roman world. Also such expressions as *ille deum vitam accipiet* (l. 15), *pacatumque reget orbem* (l. 17), *cara deum suboles, magnum Iovis incrementum* (l. 49), would be altogether out of place as applied to a son of Pollio. Against the second interpretation it may be urged that Virgil, as an adherent of Augustus, would hardly venture on so special a compliment to his rival Antony. Moreover, Octavia's child, born this year, was really the child of Marcellus, by whom Octavia was pregnant when she married Antony. On the whole the most likely view is that the offspring of Octavianus and Scribonia is intended. The main objection is that it is spoken of as a boy (*nascenti puero* l. 8, *parve puer* l. 60), while the child of Octavianus and Scribonia was a girl—the afterwards notorious Julia. But the poem was written before the birth took place, as ll. 8 and 60 prove. And although it is strange that Virgil should have ventured to prophesy the sex of the child, and should have let the poem remain unaltered when his prophecy had been proved to be erroneous, still such terms as *deum suboles* and *magnum Iovis incrementum* are only applicable to a child of the Julian gens, and are at the same time in harmony with the language in which Virgil elsewhere speaks of the house of Caesar, e. g. Aen. ix. 642 *dis genite et geniture deos*, Ecl. i. 6 *deus nobis haec otia fecit*. Happily the beauty of Virgil's poetic anticipations—of which all we can say for certain is that they were not fulfilled—is independent of the solution of this question.

The curious coincidence of Virgil's lauguage in this Eclogue with that of Hebrew prophecy (e.g. Isaiah xi), which has gained for the poem the title

of 'Messianic,' and for Virgil the credit of something like Christian inspiration, has been explained by supposing an acquaintance on Virgil's part with the later Sibylline books manufactured at Alexandria, and reflecting Jewish as well as other Oriental ideas. But we need not go further than to classical sources for a parallel. The general yearning for a return of peace and prosperity was enough to be father to the thoughts here expressed: and the poem (as Prof. Sellar remarks) has more in common with the myth in Plato's Politicus than with the prophecies of Isaiah.

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3. consule, i. e. Pollio; see Introduction.

4, 5. Cymaeum carmen, the prophecies contained in the Sibylline books, and uttered by the Sibyl who lived near Cumae or Cyme in Campania. They seem to have combined two traditions, (1) that of successive ages or cycles—of gold, silver, bronze, etc.—the tenth and last being that of the Sun-god Apollo, (2) the notion of an *annus magnus*, or Great Year, an enormous period of time, at the end of which the heavenly bodies were again in the same position as at first. The Great Year is regarded as divided into the ten cycles. The tenth and last is now reached (*tuus iam regnat Apollo* l. 10). When it is ended, the Great Year will commence afresh with the golden age. Shelley's imitation (in the final chorus of his Hellas) is well known:

'The world's great age begins anew,
The golden years return.'

6. virgo, Astraea or Justice, said to have left the earth in the iron age. **Saturnia regna**, Saturn was king in Latium during the golden age. **et** = 'both,' the omission of the second *et* being supplied by repeating the verb; cp. Aen. vii. 327 *odit et ipse pater Pluton, odere sorores.*

8. quo, abl. of circumstance, 'with whom.' The child's birth is to be the accompaniment of the golden age.

10. iam regnat Apollo, see note on l. 4.

11. adeo here emphasizes **te**, 'it is in thy consulship.' It is frequently used as a particle of emphasis with pronouns and numerals, e. g. G. i. 24 *tuque adeo*, Aen. iii. 203 *tres adeo incertos soles.* **decus hoc aevi**, 'this glorious age;' *decus* being virtually an attribute of *aevum*: cp. *miracula rerum*, *στεφάνωμα πύργων*, and the like. **inibit**, 'shall commence.'

12. magni menses, the ages or periods into which the Great Year is divided.

13. sceleris, i. e. the stain of the recent civil wars.

14. irrita, 'being effaced.'

15. ille, the *puer* of l. 8. **deum vitam**, characteristic of the golden age.

17. patriis virtutibus, the explanation of this phrase depends on the question of the identity of the boy to whom the Eclogue refers.

18–20. nullo cultu, i. e. spontaneously, a sign of the golden age. **baccare**, 'foxglove.' **colocasia**, 'Egyptian bean.'

21. ipsae, 'of their own accord;' so *ipsa* l. 23.

23. blandos, 'smiling.'

24. herba veneni, descriptive gen., 'poisonous herb;' cp. Juv. iii. 4 *gratum littus amoeni Secessus* (cited by Con.).

25. vulgo, emphatic, 'by the wayside' (Con.).

28–30. molli, 'bending,' or 'waving.' **roscida**, 'dew-born,' an old legend supposing honey to fall in the shape of dew: cp. G. iv. 1. There can hardly be a reference here, as Heyne and Con. think, to honey sometimes found in hollow trees; for an extraordinary, not an ordinary phenomenon is implied. **mella**, cognate accus. after **sudabunt**.

31. fraudis, 'guilt' or 'wrong,' opposed to the innocence of a state of nature.

34. Tiphys was the steersman of the Argo.

38. vector, 'passenger,' here = the merchant with his goods. For the idea cp. Hes. Opp. 336 *οὐδ' ἐπὶ νηῶν Νίσσονται, καρπὸν δὲ φέρει ζείδωρος ἄρουρα.*

43. ipse, unbidden, 'by nature's gift.' **rubenti murice**, abl. of instrument, 'shall change (i. e. dye) his fleece with purple.'

46, 47. talia saecla, accus. with **currite**, 'run through such ages;' cp. *currimus aequor* Aen. iii. 191. Some take it as voc., the Parcae speaking to their spindles, but addressing the ages—surely an awkward confusion: and *talis* in voc. is unusual. **numine**, abl. of respect with **concordes**; 'the Parcae that utter in concert the fixed will of fate.'

49. incrementum here = 'progeny.' Generally it is used with a gen. to denote the embryo from which a thing springs, as Ov. M. iii. 103 *vipereos dentes, populi incrementa futuri.* Hence some explain 'germ of a Jove to come,' i. e. the child will in future reign as a Jove upon earth. But the connexion with *deum suboles* is against this.

50. mundum, i. e. the world, 'nodding with its massy dome.' The universe trembles with emotion at the approach of the new deity.

51. terrasquē, for the quantity see Introd. p. 17.

52. laetantur, after *aspice, vide, dic, quaeso,* and certain other similar expressions the ordinary construction in dependent interrogations is dropped, and the subordinate verb is regarded as a principal one, and put in the indicative. Cp. Ecl. v. 6 *aspice ut sparsit*, etc.

53, 54. tam longae is virtually adverbial = *tam longum*. 'May these latter days of mine last long enough, and breath be granted me enough to sing of thy deeds.' **dicere**; the regular Latin idiom would be *ad dicenda* or *ut dicam*: but poets use the infinitive more freely after the analogy of Greek: cp. Aen. i. 527 *non nos . . . Libycos populare Penates Venimus.*

60–63. risu, 'with a smile.' The whole passage is a prayer for the speedy appearance of the child who is to herald the golden age, and cannot share its delights till he has gladdened his parents' eyes by coming into the world. **tulĕrunt**, a quantity admitted in poetry: so **stetĕrunt, dedĕrunt**.

ECLOGA V.

DAPHNIS.

MENALCAS. MOPSUS.

deification

A RUSTIC singing match, as Ecl. iii. Two shepherds meet, and agree to sing on Daphnis, the ideal shepherd. Mopsus begins with a lament, ll. 20–44; Menalcas follows with an apotheosis, ll. 56–80. The date can only be determined as subsequent to ii and iii, which are alluded to ll. 86, 87. It has been thought that there is no object in imagining an apotheosis for Daphnis, unless he represents some other person; and if this be so, the person intended must be Julius Caesar. But if this was Virgil's meaning, he has so carefully veiled it, that there is no internal evidence of reference to Caesar, except perhaps in l. 66 (see note *ad loc.*). It is, however, at least probable that Virgil, attached as he was to the cause of Caesar, should catch the popular feeling after Caesar's murder, and embody it in an allegorical poem.

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1. **boni inflare**, 'good for breathing on.' This use of the prolative infinitive with adjectives is imitated from Greek, and is common in Latin poetry, and in post-Augustan prose; cp. *blandus ducere* Hor. Od. i. 12. 11, *cantare periti* Ecl. x. 32, *certa mori* Aen. iv. 564.

3. **consedimus**, so most MSS. The perfect is here used in the same idiomatic way as the Greek aorist, 'why did we not sit;' = 'why do we not?' *considimus*, the ordinary tense in Latin, has little or no authority.

7. **sparsit**, for the indic. after *aspice ut* see on Ecl. iv. 52. **raris**, 'scattered,' 'straggling.'

9. Ironical. He might as well try to emulate Phoebus.

10, 11. **Phyllidis**, as **Alconis**, is objective genitive—'passion for Phyllis.' **Alcon**, some shepherd. There was a Spartan hero called Alcon; also a sculptor (Ov. M. xiii. 683), and an archer (Val. Fl. i. 399); but it is not probable that any of these are meant. **Codrus**, mentioned also Ecl. vii. 22, 29. The scholiasts say he was a poet hostile to Virgil; but the name is probably fictitious.

13–15. **immo** = μὲν οὖν, 'nay, but.' **modulans alterna notavi**, 'setting them to music I marked the alternations of flute and voice' (Con.). **deinde**, 'then, if you will.' Mopsus is nettled at the mention of Amyntas, and Menalcas reassures him ll. 16–18.

16. The willow has leaves of the same shape and colour as the olive, but is of far less value; and the Celtic reed **saliunca** smells like the rose, but is too brittle to be woven into garlands.

21. **flebant.** A spondee in the first foot with a pause after it gives a

14– set to music, marking the alternations

certain slowness and heaviness to the rhythm, and is seldom used by Virgil, except (as here and Aen. vi. 213) to suggest melancholy.

23. atque . . . atque is unusual for 'both . . . and;' Wagner (followed by Kennedy) denies it to be Virgilian, and takes *complexa* as a finite verb = *complexa est*. Each *atque* is then an ordinary copula. But cp. Sil. It. i. 93 *Hic crine effuso atque Ennaeae numina divae Atque Acheronta vocat Stygia cum veste sacerdos*. **vocat crudelia mater**, 'calls out upon their cruelty with a mother's cry' (the position of *mater* being emphatic).

27. Poenos, a conventional epithet; see on Ecl. i. 55.

28. loquuntur, with acc. and infin., as Aen. i. 731; an exceptional construction.

29–31. Daphnis had introduced the worship of Bacchus, with his car drawn by tigers, and his troops of worshippers (**thiasos**), bearing the thyrsus, a pointless spear (**hastas**) wreathed with vine-leaves. **Armenias**, the worship of Bacchus being of Eastern origin. **inducere**, 'introduce.' **mollibus**, 'waving.'

35. Pales, a purely Italian deity, is again associated with the Greek Apollo in G. iii. 1. Virgil blends the two mythologies as he pleases.

37. infelix, 'unfruitful;' the original meaning of *felix* being 'fruitful' (root FE, cp. φύω, *fetus, fenus, fecundus*, etc.).

38, 39. molli, here probably = 'tender,' 'soft,' in contrast to **spinis acutis**, not (as ii. 50, iv. 28 and supr. 31) 'waving.' **purpureo** perhaps merely = 'bright,' of the white narcissus. But there seems to have been a narcissus with a purple centre, hence *suave rubens narcissus* Ciris 96. **paliurus**, a prickly shrub in South Italy—'Christ's thorn.'

40. The meaning is, 'Scatter leaves upon the ground where Daphnis is buried, and plant trees beside the fountains close by.'

42. carmen, an 'inscription' or 'legend,' so Aen. iii. 287.

48, 49. aequiperas, so Pal.: this appears the better orthography. **magistrum**, i. e. Daphnis. **alter ab illo**, 'second to him,' cp. *heros ab Achille secundus* Hor. Sat. ii. 3. 193.

51. tollemus ad astra, 'sing of his rising to heaven.' The reference is to the 'apotheosis' which is coming (ll. 56–80), whether that apotheosis be of Daphnis only, or of Julius Caesar.

52. Daphnin, the MSS. are in favour of the Latin form *Daphnim* in this place: but it is very questionable whether Virgil would have introduced *-ĭm* unelided.

54. ista, 'your coming song.'

56. candidus, 'in glory,' applied to special or divine beauty.

58. All nature rejoices at his apotheosis, as it had mourned his death (24 sqq.).

63. intonsi, 'shaggy,' 'unlopped'—even the wildest regions rejoice.

64. deus . . . Menalca is what the rocks and mountains say.

66. altaria, 'as high altars' (for sacrifice): Daphnis, as a hero, has only the common *ara* for unbloody offerings; Apollo, the *altare* for victims.

On the view that Daphnis represents Caesar, the allusion to Phoebus refers to the fact that Caesar was worshipped by decree of the Senate, on the day before the *Ludi Apollinares* (iv. Non. Iul.). His birthday was iii. Non. Iul.; but the Sibylline books forbad the worship of any other god on the same day with Apollo.

67. **bina**, the same as **duo** in the next line, a poetical use of a distributive numeral for a cardinal.

70. It seems difficult to trace in **frigus** and **messis** allusion to special festivals. At whatever time of year we worship Daphnis, says Menalcas, there shall be plenty of wine.

71. **calathis**, not 'baskets' as ii. 46, but 'stoups,' or perhaps flagons cased in basket-work, such as are common to this day in Italy. **Ariusium** was a sweet Chian wine of high repute. **nectar** in apposition to **vina**.

72. **Lyctius**, from Lycta, a town in Crete = 'Cretan.'

75. **lustrabimus agros** ('make our circuit of the fields') seems to refer to the *Ambarvalia* or festival of sacrifice to Ceres for a good harvest, G. i. 339. *Lustrare = ambire* (*arva*), whence Ambarvalia. Festivals to the nymphs were a Sicilian, not Italian, custom.

80. **damnabis**, 'shalt condemn men in (i. e. bind them to pay) their vows' (**votis**, abl. of respect); cp. *voti reus* Aen. v. 237.

86. The identification of the poet with the shepherd (Ecl. x. Introd.) leads Virgil here to represent Menalcas as author of Ecl. ii and iii. If Julius Caesar has been meant by Daphnis, Virgil would be identifying himself with the singer of the 'apotheosis.'

90. **paribus nodis atque aere**, 'with regular knots and brass;' whether **aere** denotes brass rings or a brass tip is uncertain.

ECLOGA VI.

VARUS.

A COSMOGONICAL and mythological song by Silenus, extorted from him by stratagem by two young shepherds. This Eclogue is one of the few passages in Virgil's writings (G. ii. 475 sqq., Aen. i. 742–746, vi. 724–751 being the others) which show the hold taken upon him by his study of philosophy (including the germs of what we now term physical science) under the celebrated Epicurean Siro; though, as is natural from his intimate acquaintance with Lucretius, the Eclogues and Georgics show many incidental traces of Epicureanism, and one of his shorter poems (Catalepton or Catalecta), written about 53 B.C., indicates a desire to let philosophy inspire all his subsequent writings. The recent example of Lucretius, and the precedent of the early poet-philosophers and philosopher-poets of Greece (Empedocles, Parmenides, Xenophanes, etc.), would en-

courage the belief in philosophy as the true province of poetry. See Introd. p. 5.

Alfenus Varus, to whom the poem is addressed, had probably asked Virgil to celebrate his exploits in the recent civil wars (l. 7), and the poet pleads in apology the command of Apollo to devote himself to humbler subjects of pastoral poetry. The confession in l. 3 of a youthful ambition to write epic poetry (*reges et proelia*) is perhaps genuine; and in treating cosmogony and mythology the poet indirectly shows his command over epic verse: but for the present his judgment probably told him that the subject of contemporary wars had better be avoided.

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1. prima, 'at first,' adverbial. **Syracosio,** Sicilian (i.e. pastoral) poetry.

3–5. aurem vellit. This gesture, as symbolical of reminding a person, was the regular mode of *antestatio* or summoning a witness, Hor. Sat. i. 9. 77. **deductum,** 'slender,' 'trivial;' lit. 'thin spun.' It is in antithesis to **pingues,** and both are predicates: ''Tis a shepherd's part that the sheep he feeds be fat, the songs he sings be thin.'

6, 7. super tibi erunt, 'you will have more than enough.' For the tmesis cp. Aen. ii. 567 *iamque adeo super unus eram.* **tristia,** 'grim,' a fixed epithet of wars. **condere,** to 'celebrate,' 'sing of,' cp. Ov. Trist. ii. 336 *immania Caesaris acta condere.*

9, 10. non iniussa, etc. 'I sing what I am bidden; but if I find readers for my pastoral strains (**haec quoque**), your renown shall be proclaimed all the same (as if I had acceded to your request).' *Legat*, on the evidence of Priscian, is preferred by some editors; but the future, implying confidence that he will be read, is more appropriate. Varus will *certainly* be no loser. **myricae,** 'tamarisks.'

15. inflatum venas, for the constr. see on Ecl. i. 55.

16. procul tantum, 'just apart,' a translation of τυτθὸν ὅσσον ἄπωθεν Theocr. i. 45. For **procul**='apart,' without the idea of 'far,' cp. Aen. x. 836 *procul aerea ramis Dependet galea.*

17. cantharus, a drinking can, shaped like a beetle (κάνθαρος). **attrita,** 'well-worn' by constant use. **pendebat,** i.e. from his hand: he was still holding it.

18, 19. spe carminis luserat, 'had beguiled with hopes of song;' cp. Aen. i. 352 *vana spe lusit amantem.* **ipsis,** i.e. his own. For the unusual position of **ex,** Con. compares Lucret. iii. 10 *tuis ex, inclute, chartis.*

21. videnti=*vigilanti*, 'when he was now awake;' cp. Ter. Eun. i. 1. 28 *vivus vidensque pereo*, and Cic. Sest. 27, 59 (which shows it to be a proverbial expression) *vivus, ut aiunt, est et videns.*

24–26. satis est, etc. 'It is enough to have shown your power'=*quod potuisse visi estis.* **cognoscite,** 'hear;' cp. Juv. iii. 288 *cognosce prooemia rixae.* **ipse,** 'at once,' without waiting to be pressed.

27. in numerum, 'in measured time;' regular use of *in* with accus. to denote accompanying circumstances; so *servilem in modum*, *in orbem*, *in vicem*, etc.

30. Orphea, here a dissyllable.

31 sqq. Virgil here expounds the Epicurean doctrine of the formation of the world, as it is explained by Lucretius in the 'De Rerum Natura.' The four elements of earth, air, fire, and water, are first created by the concourse of 'atoms' (**semina**) in the 'mighty void' (**magnum inane**). Out of the four elements grows the world. Then earth and sea are separated; the sun is formed; the clouds arise; animals and vegetables come into being. The phraseology is Lucretian throughout.

32. animae, 'air,' as in Lucret. i. 715.

33, 34. Note that all the verbs from **concreverit** (l. 34) to **cadant** (l. 38) are in the subj. of oblique interrogation after the **ut** of l. 33. **ipse**, i. e. not only the **exordia**, but the formed universe itself in its early stages (**tener**, of an early formation, in contrast to **durare** l. 35). **exordia**, 'origin,' 'beginning,' 'from these elements all things had a beginning.' **mundi orbis**, 'the whole round world,' in the wider sense of earth and heaven.

35, 36. 'How the soil began to harden, and shut off Nereus in the sea.' **durare**, here intransitive, a rare use, but in Virgil's manner. **discludere**, etc., i. e. the sea is separated from the land.

38. altius cadant, 'have a longer fall' (Con.), owing to the clouds having been raised up from the earth. The position of **atque**, as second word in the clause, is very unusual; hence Wagner (followed by Dr. K.) proposed to read *lucescere solem altius, atque*, etc.: but *altius* would then have little force. In Lucr. iii. 531 *scinditur atque animo haec quoniam natura*, Lachm. reads *usque adeo*, Munro *itque animae*; and in two passages cited in Horace (Sat. i. 4. 107, Epp. i. 1. 25) there is a v.l. *aeque*. It seems best, however, to admit the solecism here.

39. incipiant, conjunctive, in subordination to the preceding oblique interrogation.

40. ignaros, act. = 'that as yet knew them not.' It might be pass. 'as yet unknown;' cp. Ov. Met. vii. 404 *proles ignara parenti*, Tac. Ann. ii. 13 *per occulta et vigilibus ignara*. But the active sense is perhaps more poetical. There is a v. l. *ignotos*.

41–46. Four myths are introduced—(1) Deucalion and Pyrrha, (2) Prometheus, (3) Hylas, (4) Pasiphae—to represent the early history of man according to legend.

41. Saturnia regna, not in apposition to **lapides iactos**.

43. 'He also tells how Hylas was left behind at the spring, and the sailors called for him,' etc. **quo fonte relictum**, lit. 'at what fountain left behind,' but **quo** is virtually adverbial, according to a tendency in Latin to throw an adverbial notion into adjectival form. Cp. Aen. i. 181 *Anthea si quem Iactatum vento videat*, 'see Antheus anywhere.'

44. Hylă ōmne. For this shortening of a long vowel in hiatus before another vowel see Introd. p. 18.

46. solatur = *canit Pasiphaen sese solantem*, cp. *circumdat* l. 62.

47–51. virgo, of other than unmarried women, Hor. Od. ii. 8. 22 *nuper virgines nuptae*. **Proetides**, daughters of Proeteus, king of Tiryns, who were driven mad by Juno, and went about lowing like cows. **falsis**, 'counterfeited.' **collo**, dative. **levi fronte**, *humana scilicet* (Servius).

53, 54. latus, for the constr. see on Ecl. i. 55. **fultus hyacintho,** a Greek rhythm: see Introd. p. xvi. **pallentes**, of grass, is a mere translation of χλωρός: but the poet no doubt intended to point the contrast between the light green of the grass and the dark green of the ilex.

55 seqq. **claudite**, etc. are Pasiphae's words, the previous sentence having expressed her thoughts. She bids the nymphs guard the 'forest glades' (**nemorum saltus**), in case they may find the bull. Perhaps also he may be enticed by cows to the Cretan stalls (**Gortyna**, a town of Crete).

61–63. puellam, Atalanta, whom Hippomenes defeated in a race by throwing one of the apples of the Hesperides before her. **Phaethontiadas**, 'sisters of Phaethon,' an extension of the meaning of patronymics. **musco amarae corticis**, 'with mossy bark of bitter taste' (Con.). **circumdat** = *canit circumdatas*, cp. 46 above. The sisters of Phaethon, weeping for their brother's death, were turned into poplars according to the ordinary version (cp. Aen. x. 190). Alders are appropriate to the supposed *locale* of the transformation, on the banks of the Eridanus.

64–66. Gallum, Cornelius Gallus, a Roman *eques*, writer of elegies now lost, and friend of Pollio and Virgil. Augustus made him governor of Egypt, but on a report of some rash speeches he was banished, and committed suicide, B.C. 26, at the age of 40. See Ecl. x. The introduction of his supposed interview with the Muses, as part of Silenus' legendary song, is of course most incongruous; but Virgil only thinks of the compliment to his friend. **viro**, dative. **assurrexerit**, 'rose up in honour of,' cp. G. ii. 98.

67. divino carmine, descriptive abl. with **pastor,** 'the shepherd of god-like song.'

68. crines ornatus, 'his hair adorned,' Greek constr. of accus. after passive verb, like *succinctam inguina* l. 75 below. See on Ecl. i. 55.

70. Ascraeo seni, i. e. Hesiod, of Ascra in Boeotia. Virgil attributes to Hesiod the fabled power of Orpheus (Hor. Od. i. 12. 7–12).

72. Grynei, of Grynium in Aeolia, where was a temple and oracle of Apollo. The story of its origin was told in a poem by Euphorion of Chalcis, whose works Gallus translated or imitated (Ecl. x. 50).

74–77. Scylla, the daughter of Nisus, king of Megara, became enamoured of Minos, and betrayed her father's city to him. She is here confused by Virgil with Homer's Scylla, daughter of Phorcys, who became a sea-monster, girt with dogs, and killed many of Ulysses' sailors as they passed through the straits of Messina. The same confusion is found in Propertius

(v. 4. 39) and Ovid (Fast. iv. 500). With **aut** supply *ut narraverit*, governing **Scyllam**. **Dulichias**, i. e. of Ulysses, Dulichium being an island near Ithaca.

80, 81. 'Of her flight to the desert, and the wings with which, before departing, the unhappy queen hovered over the palace.' **quo cursu, quibus alis**, i. e. he describes how she was metamorphosed into a bird. **ante**, she takes a last farewell of the palace by flying round it.

84. **pulsae**, etc., 'the echoing valleys repeat to heaven the song.'

85. **numerum referre**, 'to count them over.' *referri* is preferred by Con., as being the harder reading: but the MSS. favour *referre*.

86. **Olympo**, 'heaven,' which was itself unwilling that the close of day should put an end to the song.

ECLOGA VII.

MELIBOEUS.

MELIBOEUS. CORYDON. THYRSIS.

A GOAT-HERD, Meliboeus, relates a singing-match between the shepherd Thyrsis and the goat-herd Corydon, with Daphnis for umpire, which ends in the defeat of Thyrsis. It is a purely imaginary poem, modelled on Theocritus (chiefly Idylls vi, vii): the shepherds are Arcadian and the scenery Sicilian, with the insertion of a few Italian details, e. g. the river Mincius. The date is uncertain.

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1 seqq. **arguta**, 'rustling' or 'whispering.' **florentes aetatibus**, 'in the bloom of their (respective) age.' **Arcades**, and therefore skilled in song (Ecl. x. 32); Arcadia being pastoral, and Pan its patron the god of rural song. In ancient times Arcadia seems to have had a reputation for rustic stupidity, like Boeotia; cp. Juv. vii. 160 *quod laeva parte mamillae Nil salit Arcadico iuveni*. It owes to pastoral poetry, and perhaps mainly to Virgil, its Renaissance association with an ideal golden age of pastoral felicity.

5. 'Prepared to sing and answer in a match' (**pares**), i. e. ready to take either the opening or second part in an Amoebaean contest. This seems better than to take **cantare pares** by itself, 'equal in singing and ready to reply.'

6. **dum**, as usual, with a present tense, though the reference is to past time. **frigore**, 'spring-frosts.'

7. **atque** here expresses the immediate sequence of one event upon another, where a temporal conjunction (*quum*) would be the more strictly logical way of expressing the relation between two clauses, cp. Aen. ii. 692

vix ea fatus erat senior, subitoque fragore Intonuit laevum. Like the phrases *magis atque*, etc., this usage points to an earlier stage of language, in which comparison and relation were expressed by simple juxtaposition of sentences, before the development of more elaborate grammatical structure and subordination of clauses.

11. **iuvenci**, the bullocks of Meliboeus, who will be sure not to stray from the spot.

13. **sacra**, the oak being sacred to Jupiter.

14–16. **quid facerem**, 'what was I to do?'—deliberative subj.; see on Ecl. iii. 21. **Alcippe, Phyllis**, mates of other shepherds: Meliboeus had none of his own. **Corydon cum Thyrside**, in apposition to **certamen**. 'There was a grand match, Corydon against Thyrsis.'

19. **meminisse**. The Muses' function, as daughters of Mnemosyne, is to remember and record: ''twas alternate verses the Muses wished to recall.'

21–24. 'Grant me to sing like Codrus; if not, I must give up singing.' **Libethrus** was a fountain on Helicon. **Codrus**, see on Ecl. v. 11. **facĭt**: **aut**, see Introd. p. 17. **sacra**, i.e. to Pan, the inventor of the pipe. Disused implements were often dedicated to some patron deity: thus a boy coming of age gave his *bulla* to the Lares (Pers. v. 38); a girl her doll to Venus (ib. ii. 70); a sailor saved from shipwreck his clothes to Neptune (Hor. Od. i. 4, iii. 26. 3). An epigram on Lais makes her dedicate her mirror to Venus—τῇ Παφίῃ τὸ κάτοπτρον, ἐπεὶ τοίη μὲν ὁρᾶσθαι Οὐκ ἐθέλω, οἵη δ' ἦν πάρος οὐ δύναμαι.

25–28. 'Crown me, in spite of Codrus' envy, and guard me from his evil tongue.' Thyrsis is represented as arrogant and jealous, in contrast to Corydon's modesty. He affects to fear that Codrus may attempt to injure him by extravagant praise, which would provoke the jealousy of the gods. **ultra placitum**, i.e. *dis*, 'beyond what heaven approves,' **baccare**, 'fox-glove,' a crown of which was apparently a charm against over-praise.

29–32. 'Micon offers to Diana a boar's head and stag's horns, promising a marble statue if his success in hunting lasts.' These four verses represent an inscription attached to a votive offering; the verb of *offering* is, as often in inscriptions, omitted. **Delia**, 'of Delos,' i.e. Diana. **parvus**, a boy. **vivacis**, 'long-lived:' the longevity of the stag was a common belief, cp. Juv. xiv. 251 *cervina senectus*. **hoc**, 'this good luck' in hunting. **proprium**, 'lasting,' 'durable' (lit. 'all one's own'). **tota**, 'in full length,' not a mere bust. **suras evincta**, for the constr. see on Ecl. i. 55. **cothurno**, a high boot, appropriate to the huntress Diana.

33–36. 'Priapus, we offer you cakes and milk, being poor: but, if the lambing turns out well, you shall have a gold instead of a marble statue.' Obliged by the laws of Amoebaean singing to reply to Corydon with a corresponding idea, Thyrsis here fails in taste by his selection of Priapus as compared with Diana, and by the sudden transition from homely offerings to the most extravagant promises. **pro tempore**, 'according to our means,' ἐκ τῶν παρόντων: so *pro re* Aen. iv. 337.

37–40. 'Galatea, fairer than all nature, come to me at eventide.' **Nerine**, 'daughter of Nereus,' a Greek form. Galatea appears in Theocr. vi and xi as the love of Polyphemus.

41–44. 'May I be more hateful to you than all nature, if I can bear your absence longer. Go home, my flocks.' **immo**: Thyrsis thinks he can improve upon Corydon's mode of address. **Sardoniis**: the 'Sardinian herb,' supposed to be a kind of crowsfoot, was a bitter herb the taste of which would distort the countenance: hence 'Sardonic smile.'

45–48. 'My flocks shall have water, grass, and shade; summer is at its height.' **somno mollior**, *ὕπνῳ μαλακώτερα* Theocr. v. 51 (of fleeces). *μαλακός* is a Homeric epithet of *ὕπνος*, e.g. Il. x. 2. **rara**, 'chequered' shade. **solstitium**, 'the summer heat.' **pecori**, dative of remoter object after verb of defending or protecting from.

49–52. 'Here we are by the fire, where we can defy the cold.' This picture is 'a sort of Dutch pendant to Corydon's Claude Lorraine' (Keightley). **numerum**, 'the throng' of sheep.

53–56. 'Now all the fruit is luxuriant; but Alexis' absence would spoil all.' **stant**, rather stronger and more picturesque than *sunt*. **sua quaeque poma**, 'its own respective fruit,' a rare but admissible Latin idiom: see Lach. and Munro on Lucret. ii. 372 *quique* (= *quoque*) *suo genere*. Some editors read *quaque* for the MS. **quaeque**, others make **sua** ablative and monosyllabic by synizesis. But neither expedient is necessary. **et flumina**, 'even the rivers.'

57–60. 'Everything is parched up: but Phyllis will bring refreshing rain.' **vitio**, 'disease,' a sense more common in *vitiosus, vitiare*. **Iuppiter**, a personification of the sky.

61–64. 'Each god has his favourite tree: but Phyllis loves the hazel, and that is best of all.'

65–68. 'Each spot has its favourite tree: but Lycidas will grace each spot more.'

70. 'Henceforth it is "Corydon, Corydon" with us,' i.e. we talk of no one else. Others, less probably, transl., 'from that time Corydon is Corydon for us,' i.e. the true Corydon or shepherd minstrel. Virgil imitates Theocr. viii. 92 *κἠκ τούτω Δάφνις παρὰ ποιμέσι πρᾶτος ἔγεντο.*

ECLOGA VIII.

PHARMACEUTRIA.

DAMON. ALPHESIBOEUS.

Two shepherds, Damon and Alphesiboeus, sing of disappointed love; Damon in the character of a youth whose mistress Nysa has jilted him for Mopsus: Alphesiboeus in that of a woman trying to call back her estranged

lover Daphnis by magical arts. The latter song, borrowed from Theocr. ii., gives its title to the Eclogue. Each song has ten parts divided by a recurring burden. The dedication of the poem to Pollio, now returning from his campaign against the Parthini in Illyricum, fixes its date to 39 B.C. Whether *iussis carmina coepta tuis* l. 11 means that Pollio suggested the subjects treated of, or merely asked for another pastoral poem, we cannot say.

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3. lynces, lynxes were not found either in Italy or Sicily. Virgil is thinking of the effect of the legendary song of Orpheus.

4. cursus, perhaps best taken as acc. of respect with **mutata**. Three passages are cited for making **requierunt** transitive—viz. Ciris 232 *rapidos etiam requierunt flumina cursus*; Calvus, Io (cited by Servius) *Sol quoque perpetuos meminit requiescere cursus*; and Prop. iii. 15. 25 *Iuppiter Alcmenae geminas requieverat Arctos.* But the first two of these may be due to misunderstanding Virgil here, or may be taken with *cursus* acc. of respect; and the acc. in Prop. might express duration.

6, 7. tu connected with **superas**; there is no need to suppose an aposiopesis. 'Whether you are e'en now passing the rocky mouth of mighty Timavus'—i. e. in coasting homeward. **mihi**, ethic dative: the force of it can hardly be given in English. **superas**, of ships passing a spot; cp. Aen. i. 244 *fontem superare Timavi.* **legis**, 'coast along.'

10. Sophocleo cothurno: the high 'buskin' was characteristic of tragedy, as the 'sock' (*soccus*) of comedy. Hence Milton speaks of 'Jonson's learned sock' ('L'Allegro,' 132), and 'the buskined stage' of tragedy ('Il Penseroso,' 102). Pollio's tragedies have been alluded to iii. 86, and are more particularly mentioned by Hor. Od. ii. 1. 9, Sat. i. 10. 42. We have no means of judging how far the high praise bestowed by two great poets on their friend and patron was really deserved.

11–13. principium, sc. *musae*; **desinet**, sc. *musa*. The thought is so familiar that the omission causes no obscurity. **tibi**, 'for you,' and so 'with' or 'in you:' dat. of indirect reference. Cp. Hom. Il. ix. 97 (Nestor to Agamemnon) ἐν σοὶ μὲν λήξω, σέο δ' ἄρξομαι. **hederam**, as emblem of poetic fame.

16. tereti olivae, a smooth olive staff; not the tree, which is rough.

17–19. prae belongs to **veniens**; for the tmesis cp. E. vi. 6. **coniugis**, 'mistress' or 'lady-love.' **indigno**, 'unworthy' because unreturned. **testibus**, 'from their witness' (to her vows), abl. of circumstance.

21. Maenalios, 'Arcadian,' and so 'pastoral,' from Maenalus, the mountain of Arcadia. The refrain is from Theocr. Idyll. i ἄρχετε βουκολικᾶς, Μοῦσαι φίλαι, ἄρχετ' ἀοιδᾶς.

26. speremus, 'what may we not expect in love?' *spero, spes*, sometimes imply expectation or apprehension of something undesirable, cp. Sall. Cat. 20. 13 *spes multo asperior*, ib. Jug. 88 *Metellus contra spem suam laetissimis amicis excipitur*, Lucan. v. 455 *naufragii spes omnis abit.*

27, 28. iungentur, in wedlock, rather than, as some say, under the yoke. **grypes**, 'griffins,' fabulous four-footed birds described by Herodotus iii. 102. **iam** as distinct from **aevo sequenti**, which indicates a further stage of these monstrous changes. **ad pocula** = *potum*. **dammae**, Quintilian notices this masc. as a specialty of Virgil: Horace has it fem. Od. ii. 2. 11.

29, 30. tibi ducitur uxor, 'your bride is coming home.' The bride was escorted with torches (**faces**) to her husband's house. **nuces**, the bridegroom flung 'nuts' among the torch-bearers, as the bride approached: Catull. lxi. 128 *neu nuces pueris neget*. **tibi**, ethic dative. **deserit Hesperus Oetam**, i. e. by rising over it. Virgil imagines a morning and evening star at the same time of year (ll. 17, 30), an error shared by Catullus (lxii. 7), Horace (Od. ii. 9. 10), and other poets.

32–35. digno, ironical, 'worthy of such as you.' **promissa**, 'hanging or falling down.' **nec curare**, etc., she had broken her oath, as though there was no such thing as vengeance from heaven.

37, 38. saepibus in nostris, 'in our enclosure.' **matre**, '*my* mother,' as appears from the parallel passage Theocr. xi. 25 *ἠράσθην μὲν ἔγωγα τεοῦς, κόρα, ἁνίκα πρᾶτον Ἦνθες ἐμᾷ σὺν ματρὶ θέλοισ' ὑακίνθινα φύλλα . . . δρέψασθαι*. The boy shows the way to his mother's guest.

39. alter ab undecimo, the twelfth, counting inclusively.

41. ut . . . error, 'how I saw! how lost I was! what fatal folly possessed me!' Virgil imitates (apparently misunderstanding the difference between *ὡς* and *ὧς* = *οὕτως*) Theocr. ii. 82 *χὡς ἴδον, ὣς ἐμάνην, ὥς μευ περὶ θυμὸς ἰάφθη Δειλαίας*; cp. ib. iii. 41 *ἁ δ' Ἀταλάντα Ὡς ἴδεν, ὣς ἐμάνη, ὣς εἰς βαθὺν ἅλατ' ἔρωτα*. Theocritus seems to have imitated Hom. Il. xiv. 294 *ὡς δ' ἴδεν, ὥς μιν ἔρως πυκινὰς φρένας ἀμφεκάλυψεν*. Some editors translate the first **ut** as 'when,' the second and third as 'how:' but more probably all three are used in the same sense. For the hiatus **perii, ut** cp. *Rhodope aut* l. 44 below, and see Introd. p. 18.

43–45. scio. This and *nescio* are the only cases in which Virgil seems to shorten the *-o* of 1 sing. pres., but he may intend their metrical value to be $\overline{scio}$, $\overline{nescio}$ (by synizesis): cp. Aen. ix. 296. **edunt**, 'give him birth.' The present, thus used of a strictly past event, merely connects it with the subject without any idea of time, cp. *generat* Aen. viii. 841, *educat* x. 518, *creat* G. i. 279. It here = *parentes sunt*.

47–50. 'The cruelty of love is an old story. He made Medea kill her children, but she must have been cruel too.' The apparent irrelevancy of ll. 49, 50 has led to a suggestion that they are marginal glosses (perhaps by two successive readers) which have crept into the text. But the conjecture is needless: the shepherd blames Medea, and then, recurring to his first complaint against love, tries to balance their respective degrees of cruelty: *mater* being throughout Medea.

49. i. e. which was greater, the cruelty of the mother or the malice of the boy?

52. ultro, 'even,' or 'actually.' The word denotes anything 'beyond' what would be expected.

54. sudent electra, 'sweat amber,' cognate accus. Amber was believed by the ancients to be distilled from alders or poplars, for which the tamarisk is substituted in the supposed confusion of things.

55. Tityrus, i.e. an ordinary shepherd.

58. fiat (so the best MSS., not *fiant*) by attraction to the predicate; 'let the whole earth become deep sea:' cp. Ter. And. iii. 3. 38 *amantium irae amoris integratio est.* Virgil apparently mistranslates (cp. l. 44) Theocr. i. 134 πάντα δ' ἔναλλα (changed) γένοιτο, as if the word were ἐνάλια (in the sea). **medium**, 'mid,' i.e. 'deep' or 'open sea.' **vivite**, 'farewell.'

60. hoc munus morientis, 'my last dying gift,' i.e. his life, which he sacrifices for her: cp. Theocr. xxiii. 20 δῶρά τοι ἦνθον Λοίσθια ταῦτα φέρων, τὸν ἐμὸν βρόχον. Some editors understand **munus** to be the song: but the passage in Theocritus and the run of the lines are against this.

63. non . . . omnes, 'all men cannot do all things.' Virgil asks the Muses to sing for him the song of Alphesiboeus, as if it were beyond his own powers.

65. adole, 'burn.' The word denotes (1) to 'increase,' 'pile up' (root OL, cp. *adolescens*); e.g. Aen. vii. 71 *castis adolet dum altaria taedis*, Lucret. iv. 1237 *adolent altaria donis*. (2) to 'offer,' 'sacrifice,' 'burn' in a sacrificial sense, as here: cp. Aen. iii. 547 *Iunoni iussos adolemus honores*, i. 704 *flammis adolere Penates*, 'kindle.' In Ov. Met. i. 492 (*utque leves stipulae demptis adolentur aristis*) it = simply 'to burn.' Usually the second sense is derived from the first, the idea of 'increasing' being extended to denote 'honouring' by sacrifice, and so 'offering' and 'burning.' But Prof. Nettleship prefers to suppose two distinct roots for the verb, which in its second and sacrificial sense he connects with the root AL seen in *altare*, etc. **mascula**, 'male' frankincense, the best kind.

66, 67. avertere, 'distract' (*a sanitate*). **carmina**, 'charms,' i.e. magic song. Incantations, oracles, or prophecies, ritual or legal formulae, and inscriptions, being, for the most part, in verse in early times, were alike called *carmina*: cp. *Cymaeum carmen* Ecl. iv. 4, *diro carmine iurare* Liv. x. 38. 10, *lex horrendi carminis* ib. i. 26. 6. So *canere* is used of any solemn utterance by a priest or seer, Aen. ii. 124, etc.; and *cantare* of enchantments, infr. 71; cp. Lucan. vi. 767 *cantata umbra.*

70. Ulixi for *Ulixei*, from nom. *Ulixeus*: so *Achilli* Aen. i. 30.

73. terna, 'three,' the distributive numeral being used for the cardinal, as often in poetry: so also *ternos* l. 77. **tibi**, 'for,' and so 'on you'—i.e. your image. It was common in magic to use the image of the person to be affected.

77. 'Weave in three knots three colours,' i.e. make three knots, each of a different colour.

78. modo, with imperative frequently in the colloquial language of Plautus and Terence, e.g. *i modo*, *tace modo*, etc. 'Tie them, do.'

80, 81. By **limus** and **cera** Virgil may mean two images of Daphnis. But in the parallel passage of Theocr. (ii. 28 *ὡς τοῦτον τὸν καρὸν ἐγὼ σὺν δαίμονι τάκω*) a lump of wax is thrown into the fire. Probably therefore in the present place only two lumps, of clay and of wax, are meant. The assonance *durescit liquescit* is agreeable to the jingling nature of charms. **eodem** is dissyllable by synizesis.

82, 83. fragiles, 'crackling,' cp. Lucr. vi. 112 *fragilis sonitus chartarum*; and *fragor, fractus*, etc., of sound. The crackling of bay-leaves on the fire was a good omen. **in Daphnide,** 'in the case of Daphnis' (*ἐπὶ Δέλφιδι* Theocr. ii. 23), and so indirectly 'against' him. So *in hoste* Aen. ii. 390, *hoc facere in eo homine consuerunt cuius orationem approbant* Caes. B. G. vii. 21: cp. the phrase *ardere in aliqua*, 'to burn with love "for" or "towards."' In all these examples the local ablat. with *in* expresses the object *on* which or with regard to which something takes place, as if it were the circumstance *in* or *under* which. The idiom is quite Latin, and we need not suppose that Virgil takes any liberty in order to represent *ἐπὶ Δέλφιδι*.

85–90. Virgil seems to have in his mind a well-known description in Lucretius (ii. 355–366) of a cow seeking her lost calf.

88. This verse, according to Macrobius (Sat. vi. 2), is borrowed entire from Varius, De Mente Caesaris, *Non amnes illam medii, non ardua tardant, Perdita nec serae meminit decedere nocti*; and Ribb., Kenn., etc. would remove the comma after **perdita,** confining it to the latter clause. But Virgil's poetic taste is seen in the greater effect which he gives to the word, thus hanging, as it were, between two clauses. **decedere nocti,** 'make way for the night,' i.e. retire at night-fall. The same phrase occurs G. iii. 467: cp. also G. iv. 23 *decedere calori*, 'avoid the heat.'

91–93. exuvias, 'relics.' **debent,** 'owe Daphnis to me,' i.e. bind him to come back.

95, 96. Ponto stands loosely for Colchis, the country of the enchantress Medea: so *serpens Ponticus* Juv. xiv. 114 of the guardian of the golden fleece. **plurima** with **nascuntur**; 'they grow in abundance.'

97–99. lupum fieri. The superstition that some men could become wolves (*λυκανθρωπία*) was common down to the Middle Ages; cp. the story of Lycaon, Ov. Met. i. 209. **alio,** 'to another's field' (lit. in other directions). The practice of *fruges excantare* was, according to Pliny (xxviii. 2), actually forbidden in the XII Tables.

101. cineres, the object of throwing the ashes into the stream is not quite clear, but it is obviously a powerful charm. The turning away is to avoid the sight of something 'uncanny;' cp. *ἀστρόφοισιν ὄμμασιν* Aesch. Cho. 99, *αὐτὸς δ' ἀπονόσφι τραπέσθαι* Hom. Od. v. 349. See the description in Ov. Fast. v. 435 sqq. of an old Roman form for 'laying a ghost,' in which the same symbolical actions occur. **rivo fluenti,** 'into the stream,' poetical dat. of recipient for the usual prep. and case.

105. The sudden blaze was a good omen, smouldering was a bad one;

cp. Soph. Ant. 1006 ἐκ δὲ θυμάτων Ἥφαιστος οὐκ ἔλαμπεν, ἀλλ' ἐπὶ σποδῷ Μυδῶσα κηκὶς μηρίων ἐτήκετο.

107, 108. Hylax, 'Growler,' a dog's name: generally received correction for MSS. *Hylas*. **quĭ amant,** for the hiatus see Introd. p. 18.

ECLOGA IX.

MOERIS.

LYCIDAS. MOERIS.

THIS poem refers to the fortunes of Virgil's farm and his trouble at being ejected from it; whereas Ecl. i. represents him as restored to his property. Assuming ix. to be written later than i., it has been supposed that after the journey to Rome and restitution to his farm (Ecl. i. 20–45) his re-entry to possession was opposed by an intruding soldier, and that he had to make a second journey to Rome to obtain a second grant of restitution; this second expulsion being that which is referred to here. There is, however, no mention in Suetonius' Life of Virgil, or other ancient authorities prior to Servius, of a double ejection: and Probus (whose account is clearer and more consistent than that of Servius) considers that Ecl. ix., which is a complaint of injury, should be placed before Ecl. i., which is an expression of gratitude for redress of the injury. If we adopt this view, Ecl i. refers to the final (and only) restoration of Virgil's property; and the words of ix. 7–10 imply that in the first instance Virgil had hoped (perhaps with Pollio's help) to keep his farm, but was after all ejected. And if the ejection here spoken of was the *second* within a few months, why is it spoken of as an unlooked-for thing (*quod numquam veriti sumus* l. 3)?

Moeris, a servant of Menalcas, relates to Lycidas how his master is threatened with dispossession. Lycidas deplores the misfortune of such a poet, and as they walk to the city recites snatches of Menalcas' poetry. Moeris repeating other passages. The framework is suggested by Theocr. Idyll vii, in which Lycidas and Simichidas (Theocritus) walk and sing together. Its object appears (ll. 26–29) to be to enlist the interest of Alfenus Varus, whom Suetonius expressly mentions as instrumental (with Pollio and Gallus) in securing Virgil's restoration to his property. Some have held that Ecl. vi. (q. v.) was the fulfilment of the promise in l. 27.

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2. vivi pervenimus ut, 'we have lived to hear what we never feared—a stranger occupant of our farm saying, "It is mine; be off, you former holders."' The confused order expresses Moeris' perturbation.

6. nec in certain formulae (as *nec bene vertat* here) seems to retain its

original force as a simple negative (= *ne* strengthened by demonstrative *ce*). So *nec-opinus*, *res nec mancipi*, etc. Cp. in the XII Tables, *cui suus heres nec escit*, *si adgnatus nec escit*, etc.; Cic. Leg. iii. 3. 6 *nec obedientem civem coerceto*. **mittimus**, Moeris is represented as carrying the kids to the neighbouring town (Mantua), where the usurping proprietor resides.

7–10. 'I thought your master's poetry had saved his property:' see above. **subducere**, 'to draw themselves up from the plain.' Both this and **iugum demittere** express the slope, one regarding it from below, the other from above. Translate: 'From where the hills begin to rise and let down the ridge with gentle slope.' **cacumina** in apposition to **fagos**.

13. Chaonias, i. e. of Dodona in Epirus, the country of the Chaones—a conventional epithet.

14–16. incidere, 'cut short;' i. e. to yield to the usurping soldier before he lost his life. **quacumque** (*ratione*), 'anyhow.' **sinistra**, and therefore credible; cp. Cic. Div. i. 39. 85 *Quid* (*habet*) *augur, cur a dextra corvus, a sinistra cornix faciat ratum?* **hic**, ὅδε, the speaker himself. So frequently in the colloquial language of Plautus and Terence *hic homo* = 'myself.'

17, 18. cadit in, 'is the lot or part of,' and so 'applies to,' 'is possible in:' Cic. Sull. 27 *cadit in hunc hominem ista suspicio*, Har. R. 26 *in eum cadit hoc verbum maxime*. **tua solatia**, 'the pleasure you give us.'

21. 'Or who would sing the songs I lately stole in secret from your lips?' **tibi** is Menalcas, i. e. Virgil; and ll. 23–25 are a close version of Theocr. iii. 3–5: hence 'Virgil must be understood as indirectly praising himself as the Roman Theocritus' (Con.).

23, 24. dum redeo, 'while I am on my way home;' cp. Ter. Ad. ii. 1. 42 *delibera hoc dum redeo*. **inter agendum**, ἐν τῷ ἐλαύνειν, 'while driving them.'

26. immo, 'nay, listen to this.' **necdum**, 'and that not finished' (Gk. καὶ ταῦτα), showing the loss which lovers of song would have suffered in the poet's death.

27, 28. The lands of Cremona had first been confiscated for the troops, and as they proved insufficient, a portion of the Mantuan territory was also taken (**nimium vicina Cremonae**). Virgil evidently hopes that through the aid of Varus the Mantuan territory may be restored. **superet** = *supersit*, as often.

30. sic, a common formula of adjuration = 'so may it be, according as;' cp. the biblical phrase 'So may God do to me, if . . .' Translate: 'If you would have your swarms avoid the yews of Corsica.' **Cyrneas taxos**, 'Corsican yews,' Κύρνος being the Greek name for Corsica. Corsica does not seem to have been famous for yews, but its honey was notoriously bad; and as yews were bad for bees, Virgil, with a poet's freedom, ascribes it all to yew trees.

34. vatem. This, the oldest term for a poet, according to Varro and Enn. Ann. 222, was discarded on the introduction of Greek literature for the Greek 'poeta' (ποιητής), which is applied to themselves by Ennius, Naevius, and Pacuvius, and to Homer by Ennius: *vates* being relegated

to the signification of 'soothsayers,' 'oracle-mongers,' and the like, in which sense it is used by Lucr. i. 109 *minis obsistere vatum*, Hor. Epp. ii. 1. 26 *annosa volumina vatum*, Cic. N. D. i. 20. 55 *haruspices, augures, harioli, vates, coniectores*. In later times *vates* came to mean a proficient in any art, *legum vates, etc.* Virgil and other writers brought it into honour again as the old word for an inspired bard, something higher than *poeta*—and such is its force here. Lycidas acquiesces in the title of **poeta** (versifier), but disclaims that of **vates** (poet).

35. Varius, a distinguished epic and tragic poet, and friend of Horace and Virgil, whose Aeneid he edited along with Tucca. **Cinna**, a poet and friend of Catullus, and author of the epic *Smyrna*. He is said by Plutarch to be the Cinna who was killed through mistake by the populace after the assassination of Caesar. If so, he would be dead when this Eclogue was written. But Plutarch's statement is rather doubtful. **Anser**, an indifferent poet, whose name is here punned upon; cp. *Cinnaque procacior Anser* Ovid. Trist. ii. 435.

37, 38. id ago, 'that is what I am about;' *id agere, hoc agere*='to be intent on;' cp. *Hoc age*, a formula to bespeak silence at religious rites: *alias res agere*, 'to be inattentive;' *hoccine agis?* 'do you hear me?' **si valeam**, 'in the hope that I may be able.'

39. nam, frequent in interrogations, expressing wonder or emotion. In this sense it is joined to interrogative words, *quisnam, quianam, ubinam*, etc.; and sometimes, as here, separated from the interrogative word; cp. Plaut. Bacch. v. 1. 28 *quid tibi ex filio nam, obsecro, aegre est?*

40. purpureum, 'bright,' without reference to colour; cp. Tib. iii. 5. 4 *purpureo vere*. Theocritus has λευκὸν ἔαρ xviii. 27.

43. insani, etc., 'let the wild waves lash the shore,' in contrast to the peace on land.

44, 45. quid, quae, 'what about the verses which . . .?' **pura**, 'serene,' 'cloudless.' **numeros . . . tenerem,** 'I remember the time, if I only could recall the words,' a common form of expression, the proper apodosis (*et canerem*) being omitted. Cp. Sall. Jug. 31 *multa me dehortantur, ni studium reipublicae superet*.

46. antiquos, applied poetically to **ortus** instead of **signorum**, 'the risings of the old constellations.'

47. astrum, the *Iulium sidus* (Hor. Od. i. 12. 47), a comet which appeared in 43 B.C. at the games given in honour of Julius Caesar, and was hailed as a sign of his apotheosis. **Dionaei**, sprung from Dione, mother of Venus; the Caesars claiming descent from Iulus, son of Aeneas, son of Venus and Anchises.

48, 49. quo, 'through whose influence,' instrum. abl. **gauderent**, the subj. marks the result of its appearance—'a star to make the fields all glad with corn, and the grape take deeper colour on the sunny hills.' **duceret**, cp. Juv. ii. 81 *uvaque conspecta livorem ducit ab uva*; it denotes the gradual drawing on of the colour.

50. poma, 'fruit,' here of pears.

51. fert, 'destroys.' **animum,** 'memory,' cp. the phrases *in animo esse, ex animo effluere.*

52. condere, 'to see (long days) to their close,' cp. Hor. Od. iv. 5. 29 *Condit quisque diem collibus in suis,* Lucr. iii. 1090 *vivendo condere saecla.*

53–55. oblita, in passive sense. Many deponents have this double use of the perf. part., e.g. *adeptus, confertus, expertus, meditatus, opinatus,* etc. **lupi,** etc. alluding to the superstition that a man meeting a wolf and not catching its eye first was struck dumb, which Pliny (viii. 34) speaks of as Italian: but it is alluded to in Plato, Rep. i. p. 336.

55. satis with **saepe.**

56. 'By such excuses to a distant time you put my longings off' (Kenn.).

57. aequor, i.e. the sea, the scenery shifting about from Italy to Sicily at the will of the poet.

58. ventosi murmuris aurae, 'the breath of the murmuring wind,' a poetical variety for *murmurantis venti aurae.*

59–62. hinc adeo, 'just at this point,' *adeo* being here a particle of emphasis. See on Ecl. iv. 11. **Bianoris,** according to Servius the founder of Mantua, otherwise Oenus. **stringunt,** 'strip' the leaves. **tamen veniemus,** 'all the same,' referring to a suppressed thought, *quamvis canentes moremur.*

64. usque with **eamus,** 'go straight on.'

65. fasce, 'burden,' i.e. the basket in which Moeris is carrying his kids.

66. puĕr et, for the quantity see Introd. p. 16.

ECLOGA X.

GALLUS.

THIS poem was written by Virgil to condole with his friend Cornelius Gallus (see note to Ecl. vi. 64) on the faithlessness of his mistress Lycoris or Cytheris, to whom Gallus had addressed most of his elegies, as Propertius to Cynthia or Tibullus to Delia. Gallus is represented as dying for love, receiving visits of sympathy from rural deities, and singing his hopeless love-plaint to Arcadian shepherds. The poem is modelled on the latter part of Theocritus i. As in Eclogue i the identification of shepherd and poet leads to some confusion of ideas; Gallus being represented as at the same time a soldier and a shepherd, in the camp in Italy and under a rock in Arcadia. The date of the poem is about 38 B.C., when Agrippa was leading an expedition into Gaul and across the Rhine, with which Gallus' rival is supposed to have gone (l. 23).

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1. Arethusa, the fountain at Syracuse, was conventionally the pastoral fountain.

2. sed quae legat, 'but for Lycoris to read also,' and be moved thereby to pity.

4, 5. sic, cp. Ecl. ix. 30, note. **Doris amara,** 'the brackish Dorian stream' (Shelley, 'Arethusa'), i. e. the sea under which the legend made Arethusa fly from the river god Alpheus. Doris was wife of Nereus, and is here put for the sea in general.

6. sollicitos, 'sorely vexed' or 'tried.'

8. respondent, 'echo.'

9–12. From Theocr. i. 66 sqq., where the nymphs are mentioned in connection with Daphnis, married to a Naiad. Here they take the part of the Muses, and so are connected with Parnassus, etc. Milton imitates this passage in 'Lycidas,' ll. 50–55, 'Where were ye, nymphs . . . .' etc.

10. peribat. So most MSS. The indic. is required by the sense, which is purely temporal, without any logical connection with the principal clause. **indigno,** 'unworthy' because unrequited, as in Ecl. viii. 18.

12. Aonie, Greek form of fem. sing = Boeotian, Aonia being a district in Boeotia. **Aganippe,** a fountain on Mount Helicon, sacred to the Muses. For the Greek rhythm see Introd. p. 18. Most MSS. and grammarians read *Aoniae Aganippae*: but the Greek forms might easily have been misunderstood and altered.

13. lauri, etiam, for the hiatus see Introd. pp. 17, 18.

16, 17. nostri, 'us shepherds,' i. e. Virgil himself and Gallus, as pastoral poets. 'The sheep are content with us, and even you may be content with them,' i. e. with your association with pastoral poetry.

19. upilio or **ōpilio,** contracted from *ovi-pil-io*, Gk. οἰο-πόλ-ος: cp. *bubus*, *bobus*. **subulci,** 'swine-herds,' so the MSS., *bubulci* being a conjecture of Renaissance critics.

20. uvidus hiberna de glande, 'dripping from the winter acorns,' i. e. from gathering or steeping them. Acorns were steeped during the winter for fodder, Cato 54.

24 seqq. **agresti honore,** descriptive abl., 'with rural garland on his head,' explained by l. 25. **quassans,** 'nodding,' because the **ferulae** and **lilia** were so large and long, cp. Lucr. iv. 587 *Pinea semiferi capitis velamina quassans*.

27. ebuli, 'elder;' **minio,** 'vermilion,' a mineral dye. Pliny says it corresponds to the Greek μίλτος (νῆες μιλτοπάρῃοι Hom. Od. ix. 125), and was used for painting statues of the gods or the bodies of triumphant generals.

31. tamen, 'yet,' the suppressed thought 'though I perish' being easily supplied. For a similar usage cp. Aen. iv. 329 *si quis mihi parvulus aula Luderet Aeneas, qui te tamen ore referret*.

34. olim, 'hereafter,' 'in time to come.' Etymologically the word is a locative from *ille* (='at that time'), and is sometimes used, as here, to denote future time. Cp. Aen. i. 203 *forsan et haec olim meminisse iuvabit*.

35. fuissem, 'had I been (at first):' **esset** l. 37, **iaceret** l. 40, etc. show what might now be going on.

38. furor, 'flame,' i. e. 'love.'

40. The mixture of willows with vines is strange, unless we may suppose that the willow was sometimes used for training the vine upon. Some put a comma after **salices**, as if the sense were 'now amid willows, now beneath the vine.' Forb. suggests willows at the foot of a slope on which vines are planted, making **sub** = 'lower down than,' 'below.'

43. consumerer continues the construction of **iaceret**, **cantaret**, above: 'Here might we decay together by mere lapse of years.' **aevum** in Virgil = 'time of life,' the notion of old age being determined by the context.

44. Martis, gen. after **amor**, i. e. a rival passion which has kept Gallus away from his love, and led to her deserting him. He was perhaps engaged in Italy under Octavianus against Sex. Pompeius.

46, 47. nec sit, a prayer, 'would I might not believe the tale.' **tantum,** i. e. *tantam calamitatem*. **Alpinas nives.** The Roman poets dwell on the savage and dangerous aspect of mountains, hardly ever on their beauty, cp. *saevas Alpes* Juv. x. 166.

50, 51. Chalcidico, of Chalcis in Euboea, from whence came Euphorion, a mythological poet of Alexandria, B.C. 220, whom Gallus imitated or translated: Quintil. x. 1. 50 *Quid? Euphorionem transibimus, quem nisi probasset Virgilius, idem nunquam certe conditorum Chalcidico versu carminum fecisset in Bucolicis mentionem.* **modulabor,** 'I will set (or 'attune') to the Sicilian shepherd's pipe,' i. e. adapt to the pastoral model of Theocritus.

53. pati, absolutely, 'to suffer.'

54. The language and rhythm of this line appear imitated from Lucr. i. 253 *Arboribus, crescunt ipsae fetuque gravantur,* the sense being altogether different. Virgil's mind seems to be, as it were, so saturated with the language of Lucretius that he half unconsciously reproduces its rhythm and very words, without any connection of idea. See on G. i. 158.

57, 59. Parthenios, of Mount Parthenius in Arcadia. **Partho** and **Cydonia** (Cretan) are artificial literary epithets: see on Ecl. i. 55.

61. deus ille, i. e. *Amor.*

63. concedite, 'away with you!'

65, 66. Hebrum. This was one of the first ice-bound rivers that the Romans encountered, *Hebrus nivali compede vinctus* Hor. Epp. i. 3. 3. **Sithonias,** of Sithona in Thrace: *Sithonia nive* Hor. Od. iii. 26. 10.

69. Amŏr: et, for the scansion see Introd. p. 16.

70–74. divae, see note to ll. 9–12. **maxima,** 'of highest worth,' 'most precious.' **se subiicit,** 'grows up.'

GEORGICA.

LIBER I.

THE subject of the first book of the Georgics is agriculture. After an invocation of the rural deities and of Octavianus Caesar (1–42) Virgil proceeds to describe the process of sowing (43–117); shows how, since the golden age, toil and labour are the lot of mankind (118–159); gives an account of the plough and other implements, the threshing-floor, and the method of choosing seeds (160–203); and enumerates the seasons for sowing, with a digression concerning the five zones and the sun's passage through the zodiac (204–251). The various employments suitable for the different days and seasons are next recounted (252–310), and the importance of observing the weather insisted on (311–350); then follows a long description of the signs of the weather, taken from the Diosemeia of Aratus (351–463); and this leads to the conclusion of the book, which consists of an enumeration of the signs which portended the death of Julius Caesar, a lament over the miserable state of the Roman Empire, and a prayer to the gods that Octavianus Caesar may be spared to restore prosperity.

1–4. Dedication of the poem to Maecenas, with a rough enumeration of the subjects to be treated of—viz. agriculture (Book I), the cultivation of vines (II), the care of cattle (III), and of bees (IV).

1, 2. laetae segetes, according to Cicero, was a common expression among the country people. 'What makes the cornfields smile.' **ulmis**; vines were commonly trained on elms.

3, 4. qui cultus, 'what treatment for keeping cattle;' *habendis* must be supplied with **apibus**. **pecorī, apibus**, on the hiatus see Introd. p. 17.

5. hinc = *ex hoc tempore*, 'now.'

6. lumina, i. e. the sun and moon. Are they here identified with, or distinguished from, Liber and Ceres l. 7? In favour of the identification is the express statement of Macrobius, Sat. i. 18, and the awkwardness of the asyndeton between ll. 6 and 7: against it, the uncertainty whether as a fact Bacchus and Ceres were so identified in the mysteries. On the whole it seems best to separate Liber and Ceres from **lumina**, and accept the want of a connecting particle, as after l. 15.

8, 9. Chaoniam, a conventional epithet, Chaonia being a district of Epirus, where were the celebrated oak forests of Dodona. **pocula**, 'draughts.' **Acheloia**: Achelous, said to be the oldest of rivers, represented water in general: Eur. Andr. 167 χερὶ σπείρουσαν Ἀχελῴου δρόσον.

10. praesentia, 'powerful,' the power of the ancient gods being dependent on their actual presence: cp. Aen. ix. 404 *tu, dea, tu praesens nostro succurre labori.*

12. cui, 'for whom,' 'at whose bidding.' **prima**, adverbial.

14, 15. cultor nemorum, 'dweller in the woodland,' i. e. Aristaeus, the hero-god, said to have taught men bee-craft, and worshipped in the island of Ceos or Cea with the attributes of Zeus himself. **ter centum**, for an indefinite number.

16. ipse emphasises Pan as the great rural god. 'Thou too, great Pan.'

19. puer, Triptolemus, said to have learnt the art of ploughing from Ceres.

20. ab radice, 'torn from its roots.'

21–23. tueri = a verbal subst. in nom. case—*quibus studium est* τὸ ἀγροὺς φυλάσσειν. **non ullo semine**, abl. of circumstance, 'where no seed has been sown.' **satis**, dat. pl. of *sata*, 'sown crops.'

24. tuque adeo, 'and thou above all.' See on Ecl. iv. 11.

25. incertum est. Note the series of oblique interrogations depending on this phrase; (1) **quae sint**, (2) **velisne . . . accipiat**, (3) **an venias . . . emat**, (4) **anne . . . addas**. Translate: 'And thou above all, of whom we know not in what house of gods thou art in time to sit, whether it be our Caesar's pleasure to watch over cities and take charge of earth, that so the whole mighty world may welcome thee as the giver of its increase and lord of its changeful seasons.'

28. materna, i. e. of Venus, the ancestress of the Julian family.

29. venias, here = 'become.' Cp. Juv. ii. 83 (quoted by Con.) *nemo repente venit turpissimus.*

30. numina, 'divine power,' both in sing. and plur., literally the nod by which a god declared his will.

31. Caesar, if a sea-god, is to marry one of the Oceanides, and to receive from Tethys as a dowry the kingdom of the sea.

32. tardis, 'the slow-moving months,' whose pace will be accelerated by the new star; not specially of the summer months with their long days. Con. aptly quotes from Cowley's 'Davideis:'

'The old drudging Sun from his long-beaten way
Shall at thy voice start, and misguide the day.'

33–35. Erigonen, the daughter of Icarius, who hung herself in grief for her father's death, and became the constellation Virgo. The **locus** here indicated is that of the constellation *Libra*, under which Augustus' birth took place. In the old calendars Libra was omitted, and two spaces given to the Scorpion with outstretched claws (**chelae**, Gk. χηλαί), from which the Balance was hung. Virgil imagines the Scorpion to draw in his claws

and leave his 'undue share of heaven' (**caeli iusta plus parte**), thus making room for Augustus as a new sign. The Balance symbolises justice: so that there is special flattery in assigning this place to the Emperor.

36, 37. nam refers to a suppressed thought—'except in Hades.' **sperant** is better and has more authority than *sperent*. 'Tartarus does not think of aspiring to such an honour; and may you never wish for empire there.' **veniat**, optative. **dira cupido**, 'wild desire' (the phrase recurs Aen. vi. 373, ix. 185), i. e. so intense a desire for empire on any terms as to wish to rule even in Hades.

41. mecum with **miseratus.**

42. ingredere, sc. *divino muneri*, 'assume the god.'

43. canis, 'still white with snow.'

44. 'And the soil grows soft and crumbling beneath the west wind.' **Zephyro**, abl. instr. **putris**, proleptic, expressing the result of **se resolvit.**

45, 46. mihi, ethic dative. **aratro**, dat. after **ingemere**, 'Then would I have the bull begin to pant over the deep-driven plough.' The words **depresso, attritus, splendescere,** all point to the *thoroughness* of the ploughing.

47–49. seges, here 'land' or 'field.' **demum** (δή) is a strengthening particle, like *adeo* l. 24: 'that land above all.' Its temporal meaning 'at length' is only in connection with temporal words, e. g. *nunc demum*, *tunc demum*, etc. In **bis . . . sensit** Virgil appears to recommend four ploughings—three usual, in spring, summer, and autumn, and one additional for strong land, in the previous autumn. **ruperunt** = *rumpere solent*, 'have frequently burst.' It answers to the Greek 'frequentative' aorist.

51, 52. morem, 'temper.' **patrios cultusque habitusque locorum,** 'the traditional culture and aptitude of the localities.'

54. segetes, here 'crops.' **felicius**, 'more abundantly:' see on Ecl. v. 37.

55. arborei fetus, 'forest growths.'

56. Tmolus is in Lydia, whereas Cilicia was famous for saffron: but Virgil designates Western Asia loosely by the name of a well-known mountain.

57–59. mittit. On indic. see note on Ecl. iv. 52. **molles**, 'unwarlike.' **nudi**, stripped for working in the forge. **Eliadum palmas equarum,** 'palms that mares of Elis win'—i. e. 'victorious mares of Elis,' contending in the Olympian games.

60, 61. continuo, Gk. εὐθύς, 'from the first and onward.' **leges**, 'conditions.' **foedera**, 'laws' of nature, as Lucr. i. 586 *foedera naturae*, ii. 254 *fati foedera*. 'Such is the chain of law, such the eternal covenant with which Nature has bound certain climes.'

63. durum, as being sprung from stones. **ergo**, i. e. since this is Nature's law. 'Work, then, and fulfil your destiny.' **iacentes**, 'turned up and exposed.' **pulverulenta**, the epithet is transferred by poetic licence from **glaebas** to **aestas**. **solibus**, abl. instr. 'Let the clods be exposed for summer to bake them to dust with the sun's full heat.'

67–70. sub, 'just at the actual rising of Arcturus.' The true rising of Arcturus was September 8, the apparent Sept. 21. **suspendere**, 'to lift it with a light furrow,' i. e. raise it lightly so as to leave it hanging. **illic**, 'in the former case' (*pingue solum* l. 64); **hic**, 'in the latter' (*tellus non fecunda*).

71–76. 'You will likewise (**idem**) let your fields at intervals (**alternis**) lie fallow after reaping (**tonsas**) and suffer the lazy soil to harden by inaction (**situ durescere**); or (if you cannot afford this) you will at another season sow yellow corn in the soil (**ibi**), from which you have previously raised a rich bean-crop with its rattling pods . . . etc.' Virgil seems to recommend occasional fallowing as a rule; or, where this is not convenient, a 'leguminous' crop of peas, beans, lupins, or the like, for a spring crop, to be followed by a sowing of corn in autumn—the stalks of such a crop being ploughed in or burnt on the field as manure for the corn crop. Leguminous crops are specified; for (**enim** l. 77) flax, oats, or poppies only exhaust the soil (**urunt**), and the land might as well lie fallow as have them. **novales**, lit. 'fallow-lands,' here used somewhat artificially, as the lands would not be fallow till after they had ceased to produce crops. **situ** (from *sino*, to let alone) here denotes the 'inaction' or 'idleness' of fallow land. **tristis**, 'bitter.' **silvam sonantem**, 'rustling thicket,' a phrase to denote the rich crop of lupin.

79. alternis, 'by changes (of crops) the strain (of producing two crops in succession without an interval of fallow) is lightened;' only you must not spare manure.

80. pudeat, 'because the work is dirty' (Sidg.).

82. sic quoque. 'By this method as well (as by fallowing), the soil gets rest under the change of crops; nor are you meanwhile without return from your land, because unploughed'—i. e. you get your crop of vetch, etc.

84 sqq. A way of improving poor (**steriles**) land is to burn the stubble upon it, the result being advantageous in different ways to different soils. Con. wrongly takes **steriles** as = 'reaped,' 'with nothing but the stubble left on it.'

89–93. caeca relaxat spiramenta, 'opens hidden pores.' **durat**, sc. *terram*. **venas**, 'passages' or 'channels.' **tenues**, 'thin,' 'fine,' and so 'searching' rains. **rapidi solis**, 'the fierce burning sun:' see on Ecl. ii. 10. **penetrabile**, in active sense 'piercing,' cp. Lucr. i. 494 *penetrale frigus*; and for similar use of forms in *-bilis*, Hor. Od. i. 3. 22 *Oceano dissociabili*, etc. **adurat**, by zeugma with **pluviae**, with which word the general notion of 'injuring' must be supplied.

95, 96. vimineas crates, 'osier hurdles,' dragged over the ground after the clods had been broken with the *rastrum* (a hoe or rake). The whole process was called *occatio*. **nequiquam** (not *nequidquam* or *nequicquam*) is the form in all the best MSS. and editions. It is from *quiquam* the old abl., cp. *nequaquam*.

97–99. The process of 'cross-ploughing' is here distinguished from that of harrowing, as if they were not applied by the same person or to the same

land: but Virgil does not mean to do more than distinguish between them. **proscisso**, technical term for the first breaking up with the plough. **terga**, the 'ridges' of clods thrown up by the plough. **in obliquum verso aratro**, 'by cross-ploughing,' lit. 'with plough turned at right angles (to its former course).' **imperat**, 'lords it over' the fields, i. e. forces them to own his rule. This and other expressions (*subigere, compescere, exercere*), applied to agricultural operations, illustrate the conception of a constant struggle against the reluctant forces of Nature, which Virgil derives from Lucretius. Cp. Lucr. v. 206–212:

Quod superest arvi, tamen id natura sua vi
sentibus obducat, ni vis humana resistat
vitai causa valido consueta bidenti
ingemere et terram pressis proscindere aratris.
si non fecundas vertentes vomere glebas
terraique solum subigentes cimus ad ortus,
sponte sua nequeant liquidas existere in auras.

100. solstitia, 'summers.' When used by itself, without the addition of *aestivum, hibernum*, etc., the word denotes the *summer* solstice.

102. Mysia, especially the region about Gargarus, was proverbial for fertility. **nullo tantum cultu**, 'never does Mysia show itself off so well,' *nullo cultu* being used loosely as = 'under no circumstances.' Some editors transl. 'no cultivation will make Mysia so fertile as a dry winter:' but if this is the meaning, it is obscurely expressed.

104, 105. comminus, the image is that of the Roman soldier first throwing his spear (**iacto semine**), and then attacking at close quarters. **ruit**, 'levels,' 'throws down,' as Aen. ix. 516 *molem volvuntque ruuntque*: elsewhere (G. ii. 308 *ruit atram Ad caelum . . . nubem*) it = 'throw up:' so in legal phrase *ruta caesa* = minerals (things dug up) and timber. The general idea is violent movement, the direction of which is determined by the context. **cumulos**, i. e. the top of the ridges. **male pinguis** = *non pinguis*, 'unfertile,' cp. *male fida* Aen. ii. 23, *male sana* Aen. iv. 8.

108. supercilio clivosi tramitis, 'from the brow of the channelled slope' (Con.), lit. 'sloping channel,' a poetical variety of expression. The picturesque force of **ecce** ('Oh joy!') is well pointed out by Con.; and the melodious grace of ll. 108–110 harmonises with their subject.

111, 112. quid, sc. *dicam*, as l. 104. Excessive luxuriance is to be corrected by feeding down when the blade is young and green (**tenera in herba**), lest when come to maturity the corn stalks should droop under the weight of the ears.

113, 114. cum primum, etc. defines **tenera in herba** more precisely. **sulcos aequant**, 'reach the furrows' top.' **bibula deducit harena**, 'drains off by means of soaking sand;' how, is not clear. Con. thinks the drains were partly filled with sand or gravel; Kenn. that sand was carted to the places where water had collected and formed pools (*lacunae*) in order to soak up the water.

115. incertis, 'unsettled,' i. e. when the weather is uncertain.

119. improbus, 'tormenting' (Con.). As *probus* denotes moderation, *improbus* denotes excess, unscrupulousness, rapacity, and the like. It is here used humourously of the shamelessness of the goose in disregarding the farmer's rights.

120. Strymoniae, 'Thracian,' a conventional or literary epithet; see on Ecl. i. 55. **intuba**, 'wild endive' or 'chicory.'

121. pater, i. e. Jupiter.

122, 123. primusque . . . agros, 'first worked the land by human skill.' Cp. G. ii. 316 *tellurem movere* (of ploughing, digging, etc.). **corda**, 'wits;' cp. Plaut. Mil. Gl. ii. 3. 65 *quidquam sapere corde*, Lucr. v. 1106 *ingenio qui praestabant et corde vigebant*, Cic. Phil. iii. 6. 16 *stupor cordis*. In Tusc. i. 9. 18 (quoted by Con.) Cicero notes the use of *cor* for the intellect as something archaic.

125. ante Iovem, i. e. in the golden age of 'Saturn's reign.'

127. in medium quaerebant, 'they garnered for the common store,' had all things in common.

131. mellaque, etc., 'stripped the leaves of honey,' alluding to the belief that honey fell from heaven like dew, and was gathered from leaves by the bees. In the golden age it lay so thick on the leaves that men could gather it direct from thence. See Ecl. iv. 30. **ignem removit**, 'took the fire away' and hid it in flint, whence it was recovered by Prometheus.

133. usus, 'experience.'

136. alnos, 'alders,' as growing on river banks, would naturally be used for the primitive boat.

137. numeros et nomina fecit, 'numbered and named the stars;' a case of zeugma, *nomen facere* being an ordinary phrase; but with *numeros* some other verbal notion has to be supplied.

138. Pleiadās, for the quantity see Introd. p. 16. **Lycaonis**, 'Lycaon's daughter Arctos,' who was changed into the constellation by Jupiter.

140. inventum, sc. *est*: the subj. is **captare et fallere**.

141, 142. funda, elsewhere a 'sling' (σφενδόνη), must in this context = 'a casting-net.' **alta petens**, best taken with the previous line. The fisher throws his casting-net as deep as he can. **verberat**, as we now say that a fly-fisher 'flogs' the stream. **lina**, 'drag-net.'

143. ferri rigor, so Lucr. i. 492 *rigor auri solvitur aestu*.

146. improbus, 'persistent,' see on l. 119.

148, 149. glandes, etc. is subject of **deficerent** = 'failed;' **silvae**, dat. of indirect object. **Dodona**, celebrated for its sacred oaks, here stands for oak-groves in general, hence **sacrae silvae**.

150, 151. 'Soon too the corn-crops had trouble attached to them, in such sort that baleful mildew devoured the stalks, etc. **esset** = *ederet*.

153. lappaequē tribolique, see Introd. p. 17.

156, 157. ruris . . . umbras, 'prune the shade which darkens the land.'

158. Virgil adopts the language and rhythm of Lucretius, ii. 2 *e terra magnum alterius spectare laborem*, in a different connection—see note to Ecl. x. 54.

160. **arma**, like Gk. ὅπλα, 'implements,' cp. Aen. i. 177 *Cerealiaque arma.* But the military sense is present to Virgil's mind, i. e. the arms with which the *duri agrestes* must fight their battle against the powers of Nature.

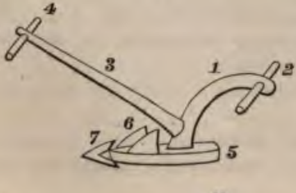
163. **tarda**, virtually adverbial, 'slow rolling.' **Eleusinae matris**, Ceres or Demeter, the goddess of agriculture, worshipped especially at Eleusis. **volventia**, intransitive.

164. **tribula** ('threshing-boards') and **traheae** ('drays') were the instruments for threshing corn, and consisted of boards weighted and roughened with nails, which were dragged over the corn on the floor. Similar instruments are still used in the East, and in Spain and South Italy.

165, 166. **Celeus**, father of Triptolemus (above l. 9), to whom are ascribed all 'cheap wicker furniture' of antique use, including baskets, 'hurdles of arbutus' for harrowing (see above l. 95), and the 'winnowing-fan' (called **mystica Iacchi**), as it was carried in the Eleusinian processions in honour of Iacchus, the son of Demeter.

168. 'If the due blessing of the divine country is in store for you.' **divini**, as being specially under the care of the gods.

169–175. **continuo in silvis**, 'while yet in the woods.' **burim**, 'plough-beam.' It was a piece of strong wood, naturally or artificially curved, forming the body of the plough (hence called **curvi**). From its foot (**a stirpe**) projected the pole (**temo**), to which was attached the 'yoke' (**iugum**), fitting on the necks of the oxen. **dentalia**, usually in sing. *dentale*, the 'share-beam,' a piece of wood fastened horizontally to the lower part of the **buris**, in order to hold the 'share' (*vomer*). **duplici dorso**, 'with double back' probably refers simply to the two edges of the share-beam, one on each side of the **buris**. **binae aures**, two 'earth-boards,' one on each side of the *dentale*, to throw the earth aside and widen the furrow. **altaque fagus stivaque**, hendiadys, 'a tall beech for the handle,' **stiva** being the handle, fixed into the **buris**, by which the ploughman guided the plough. **currus torqueat imos**, 'guide the chariot beneath,' a rather grandiloquent expression for steering the plough along the ground. **explorat**, 'searches out,' 'seasons.' The whole description of the plough will be made clearer by the following diagram.



1. buris.
2. stiva.
3. temo.
4. iugum.
5. dentalia.
6. aures.
7. vomer.

178. area, 'the threshing-floor.' This appears from Cato and Varro to have been an open elevated space, circular in form, and slightly sloping from the centre to the circumference, and usually floored with a compost of which *argilla* or white clay (here called **creta**) was a principal ingredient. **cum primis**, 'especially.'

180. pulvere, 'drought,' with **victa**. Some editors take **pulvere** as modal abl. with **fatiscat**, 'break and crumble into dust:' but the sense is not then so good.

181. illudant, 'play their pranks.'

183. oculis capti, 'blind,' lit. 'injured in the eyes.' Cp. Lucr. v. 927 *Nec facile ex aestu nec frigore quod caperetur*, Liv. xii. 2 *Hannibal altero oculo capitur.*

185. monstra, 'strange creatures,' without reference to size.

186. inopi metuens senectae, 'fearing for her destitute old age.'

187–189. contemplator, a Lucretian formula of transition: 'Mark too, when many a walnut-tree in the woods shall burst into blossom and bend its fragrant boughs:—if the bulk of them turn to fruit, grain will follow in like proportion, and there will be a great harvest and a hot summer; but if a luxuriant growth of leaves gives over-abundant shade, in vain will your threshing-floor grind the stalks rich only in chaff (**pingues palea**).' The walnut-tree is an omen for the crops. **induet**, lit. 'put itself into flower,' and so 'clothe itself with.' Cp. Aen. vii. 20 *Quos . . . Induerat Circe in vultus ac terga ferarum.* **superant**, lit. 'if the fruit exceed,' i. e. if the majority of blossoms 'set' for fruit.

193–196. semina, of leguminous plants, as appears from l. 195. **fallacibus**, because the pods are often deceptive, containing only small beans. **et quamvis**, etc., 'and that they might boil quickly, though with little fire.' The steeping of the beans was to make the produce larger, and easier to be cooked.

198. vis humana, 'the force of man,' is from Lucr. v. 206, quoted on l. 99 above, as illustrating Virgil's conception of man's struggle against Nature.

200. Almost repeated Aen. ii. 169. **ruere, referri**, historic infinitives. For the pleonasm **retro referri** = 'retrograde' cp. Lucr. i. 785 *retro reverti*, ii. 283 *retro residit.*

201–203. 'Just as one who hardly drives his skiff up stream, if perchance he slackens his stroke, and the current sweeps him headlong down the rushing river.' **atque** connects **rapit** with **subigit**, there being no apodosis, as is often the case in Virgilian similes of this kind. Aul. Gellius, followed by many editors, explained **atque** as = *statim*, and as introducing the apodosis. But this is most improbable.

204–207. The husbandman has just as much need to know the stars as the sailor has.

206. vectis, 'on their way' (φερομένοις). Latin having no pres. part. middle or pass., the past part. is sometimes used almost in a pres. sense: cp.

operatus G. i. 339, *imitata* G. iv. 72, *solata* G. i. 293, Aen. v. 708, *tunsae* Aen. i. 481.

208. Libra, the Scales. The sun enters this sign at the autumnal equinox. **die**, gen. sing. contr. from *diei*: so *fide* Hor. Od. iii. 7. 4; Ov. Met. iii. 341, etc.: *facie* Plaut. Mil. Gl. iv. 4. 36. Gellius (ix. 14) says that Virgil's own copy read *dies*, a third form of the genitive, found in Enn. Ann. 401 *dies* and Lucr. iv. 1083 *rabies*.

209. 'And parts heaven in the midst for light and darkness.'

211. usque sub, etc., 'till the very verge of unavailing winter's rains,' i. e. till the rainy season sets in. This is perhaps the best rendering. Others translate **extremum imbrem**, 'the rains that close the year.' Obviously it cannot mean 'the end of the winter's rains.' **intractabilis**, when no work can be done.

212. Cereale papaver. Ceres was said to have consoled herself with poppy seeds when grieving for the loss of Proserpine; and she was generally represented with poppies in her hands.

213, 214. iamdudum, 'forthwith;' cp. Aen. ii. 103 *iamdudum sumite poenas*. **pendent**, 'hang poised in air,' before they come down.

215–217. medica, 'lucerne,' originally from Media. **aperit.** On April 17 the Sun passes into Taurus and was said *aperire annum* (cp. *Ap[e]rilis*), as the weather became settled and fit for spring sowings. **candidus auratis cornibus** probably alludes to a pictorial representation of Taurus, which may have been suggested by the white bulls with gilded horns that appeared in Roman triumphs. Cp. Milton, 'Par. Lost,' 'In spring-time, when the sun with Taurus rides.'

218. adverso astro, dat., 'in retreat before the opposite star,' i. e. before the Bull: the Dog-star being represented as retiring face to face before the Bull. Another reading (equally supported) is *averso astro*, which would be abl., 'with averted star.'

219–222. triticeam messem, 'wheat;' **robusta farra**, 'hardy spelt.' **instabis**, etc., 'make grain-crops your only object.' **tibi**, dat. ethicus; 'first mark the morning setting of the Pleiads' (about Nov. 9). **Eoae** = ἠοῖαι, *matutinae*. **Gnosia**, of Gnosus in Crete. It was the constellation of the Cretan Ariadne, now called 'Corona Borealis.' **decedat**, 'set.' It really rose at this time (Nov.); so Virgil is in error.

225, 226. Maiae, one of the Pleiads, as representing them all. **vanis aristis**, 'with empty ears;' so most MSS. The old reading *avenis* alludes to the belief that corn would degenerate into wild oats if left too long in the ground: cp. Ecl. v. 37.

229. Bootes, the Bear-keeper, of which Arcturus (l. 204) is the brightest star, sets at the end of October.

231. idcirco, i. e. to distinguish the seasons: 'for this end the golden Sun runs a course marked out in different stages through the heaven's twelve starry signs.' Virgil seems to represent the earth as a plain in the midst of the **mundus** or great sphere of the universe; this sphere having an

axis, one pole of which (**vertex** l. 242) is above the terrestrial horizon, the other below it. The celestial 'zones' correspond to tracts on the earth's surface, the respective climates of which are attributed to them ll. 233–239. The description is taken from Eratosthenes' 'Hermes' (quoted at length by Con.).

232. duodena = *duodecim*, the distributive numeral being not unfrequently used for the cardinal in poetry. **regit**, lit. 'guides' his course.

234. ab igni, a translation of ἐκ πυρός in Eratosthenes. Cp. Ov. A. A. i. 763 *hi iaculo pisces, illi capiuntur ab hamis*, Fast. ii. 764 *nulla factus ab arte decor*. The usage of classical Latin restricted the abl. with *a* or *ab* to denote the relation of the agent, expressing the instrument by abl. alone: but exceptions to both constructions are found in poetry.

235, 236. 'Surrounding which at the extemities right and left stretch two (zones).' **trahuntur** gives the notion of extent and corresponds to περιπεπτηυῖαι in Eratosthenes. **caeruleae**, so the best MSS.: and though *caerulea* (Forb., Con., Kenn., and most edd.) gives slightly better sense, the difference on this head is not such as to justify setting aside the unanimous testimony of the oldest uncial MSS. which contain the passage.

238, 239. per ambas, 'between the two;' not 'through,' as the Zodiac (**signorum ordo**), representing the Sun's path, runs obliquely through the Torrid Zone, only touching the Temperate Zones at each end, but not entering them. **obliquus**, virtually adverbial: 'for the Zodiac to turn its course across the sky.' **verteret**, subj. denoting purpose.

240–243. mundus = the whole mundane sphere (see on l. 231), for the North and South points of which 'Scythia' and 'Libya' are here made to stand. 'High as the world's sphere rises towards Scythia and the Rhipaean hills, so deep is its slope towards Libya's southern clime.' **hic vertex**, 'the one pole,' i. e. the Northernmost pole or point of the **mundus. nobis sublimis**, 'high above our heads.' **at illum**, etc., 'the other, beneath our feet, is seen by black Styx and the spectres of Hades.' The infernal regions were underneath the earth, and as the Southern Pole was below the terrestrial horizon, it was supposed to be visible to those regions. **sub pedibus**, 'beneath *our* feet,' corresponding to **nobis sublimis** in the previous line. Con. less probably takes it as 'below their (the Manes') feet.'

244–246 are from Aratus, Phaen. 45, quoted by Con. **Anguis**, 'the Snake,' a long constellation, which winds about between the two Bears. **Arctos**, Ursa Maior and Minor. **metuentes aequore tingi**, 'that will not be dipped in Ocean's stream'—a rendering of Homer's οἴη δ' ἄμμορος ἐστὶ λοετρῶν 'Ωκεάνοιο Il. xviii. 489. The stars near the Arctic pole never set.

247. illic, in the southern regions below, which (says Virgil) are either in total darkness, or else have day when we have night. Lucretius (v. 650 sqq.) mentions both alternatives. **intempesta nox**, 'the dead of night,' an old phrase of frequent occurrence. It is explained by Servius and Macrobius as meaning literally the 'unseasonable' time, when no work can *be done.* Translate: 'There all is wrapped for ever in the dead silence of

night, and the gloom is deepened by its pall overspread.' Cp. Hom. Od. xi. 19 *ἀλλ' ἐπὶ νὺξ ὀλόη τέταται δείλοισι βρότοισιν.*

250, 251. These lines were quoted with striking effect by Pitt at the close of a great speech for the abolition of slavery, as the morning sun began to shine through the windows of the House of Commons. Cp. Aen. v. 739. **Vesper** may mean either the Evening Star or evening generally. The latter view is perhaps the best: 'there crimson evening is kindling her twilight glow.'

252. hinc, i. e. from all this about the Zodiac, etc., ll. 231–251.

255. armatas, 'equipped,' 'rigged.'

256. tempestivam, adverbial, with **evertere**: 'when its time has come.'

258. 'And the year regulated by four diverse seasons.'

261–263. maturare, 'to get ready betimes,' in contrast with **properanda**, 'to be done in a hurry.' **procudit**, 'hammers out,' i. e. sharpens the blunted share. **lintres**, 'troughs' for holding grapes. **arbore**, abl. of material. **acervis**, 'sacks' of corn, on which a number could be stamped. If taken in its ordinary sense of 'heaps' of corn, etc., **impressit** would be unmeaning.

264. vallos, 'stakes;' **furcas**, 'forked props:' for use in vine culture.

265. Amerina retinacula, bands for tying the vines, made of willows from Ameria, a town in Umbria.

266. facilis, 'pliant.' **rubea**, 'of brambles.'

267. torrete, corn was roasted in order to make it easier to grind.

268. quippe, 'why, even on feast days,' etc.; surely then you may work on rainy days.

269. fas et iura, 'the laws of God and man.' **rivos deducere** 'to turn on water' (a work of daily necessity in hot weather). Macrobius, iii. 3, supports the rendering 'to clear out water-courses,' explaining *deducere* by *detergere*, and saying that old watercourses might be cleaned out on holy days, not new ones made. But **rivos deducere** need only mean letting water run down the existing channels and troughs, such as are still part of the arrangement for gardens and vineyards in Italy.

270. religio, 'ordinance' or 'scruple,' i. e. any binding or restraining power (*religare*): cp. Hor. Sat. i. 9. 71 *nulla mihi religio est*. Lucretius uses the plur. = religious fears or scruples—*religionum nodis exsolvere* i. 932.

275. incusum, 'indented,' i. e. roughened to make it grind well.

276, 277. alios alio ordine felices, 'propitious each in different degree to labour.' **operum**, poetical gen. of respect or reference, common after adjectives, and probably imitated from the Greek: cp. *integer vitae*, *seri studiorum*, *fessi rerum*, *ferox sceleris*, etc. **Orcus**, Virgil is here imitating Hesiod, who says that Ὅρκος, the god of oaths, was born on the fifth, and that the Eumenides attended on his birth (Hes. Op. 802 *πέμπτας δ' ἐξαλέασθαι ἐπεὶ χαλεπαί τε καὶ αἰναί, 'Εν πέμπτῃ γάρ φασιν Ερινύας ἀμφιπολεύειν*

Ὅρκον γεινόμενον τὸν Ἔρις τέκε πῆμ' ἐπιόρκοις). Whether intentionally, or through error, Virgil puts the Latin Orcus, the god of the dead, instead of the Greek Ὅρκος, and makes the Eumenides born *along with* him.

279, 280. creat, see note to Ecl. viii. 45. **Typhoēa** (Τυφώεα, acc. of Τυφώευς), the last two syllables scanned as one: cp. *Orphēa*, Ecl. vi. 30. **rescindere**, 'for tearing down,' a free use of infin. where prose construction would require *ut rescindant* or *ad rescindendum*. **fratres**, apparently the 'Aloidae' (Otus and Ephialtes), to whom the deeds here mentioned are ascribed by Homer (Od. xi. 304 sq., cp. Aen. vi. 582): but they were not sons of Earth. Con. suggests that Virgil misunderstood the Homeric phrase τρέφε δὲ ζείδωρος ἄρουρα.

281. For the hiatus after **conati** and **Pelio** see Introd. p. 18.

285. licia telae addere, 'fasten the leashes to the warp.' The *licia* were loops of thread at the top of the loom, to which the separate threads of the warp were affixed so as to keep them in position.

286. fugae, the flight of runaway slaves, for which the farmer must be on his guard on the ninth, while he need not fear thieves.

287, 288. adeo with **multa**, 'very many.' **se dedere**, 'submit.' **Eous**, 'the morning star,' and so 'morning.'

290. lentus, 'soft,' lit. 'supple,' i. e. which makes the grass supple.

291, 292. quidam, usually of a definite person, but here = *est qui*, τις. **hiberni ad luminis ignes**, 'by the fire of wintry light,' i. e. 'the light winter's fire.' **inspicat**, 'splits' into sharp points like an ear of corn (*spica*).

293, 294. solata, past part. with pres. force: see above l. 206, note. **telas**, 'the threads of the warp.' **arguto pectine**, 'shrill shuttle.'

295. A 'hypermetric' verse: see Introd. p. 19.

296. trepidi, 'bubbling.'

297. medio aestu, 'the mid-day heat.' Con. prefers to take it as = 'summer,' because Theocritus (x. 52) advises reapers to avoid the heat of the middle of the day (ἐλινῦσαι δὲ τὸ καῦμα). But the climate of Sicily and Egypt, which Theocritus knew, is much hotter than that of North Italy. Here it is obvious that the contrast is between *day*-time and *night*-time.

299. nudus, 'lightly clad,' i.e. in tunic only without the upper garment. Virgil follows Hesiod, Op. 391 γυμνὸν σπείρειν γυμνὸν δὲ βοωτεῖν. The point is that ploughing and sowing must be done in the warm months (of spring and autumn).

302. genialis, 'merry,' i. e. connected with the 'Genius,' the guardian and impersonation of the individual; *natale comes qui temperat astrum, Naturae deus humanae* (Hor. Epp. ii. 2. 187). Hence *Genium mero curare* (Od. iii. 17. 14), *vino placari Genius* (A. P. 209), *Genio indulgere*,' etc., of personal enjoyment, the *Genius* being the happier self of a man.

303. pressae, sc. *oneribus*, 'laden.' The next line is repeated Aen. iv. 418.

309. 'Whirling the bullets of the Balearic hempen sling;' lit. 'the hempen blows.' **stuppea** properly applies to **fundae**: **verbera** is used poetically for the thing hurled. The whole expression is highly artificial. **Balearis**, conventional epithet, the Balearic islanders being famous for slingers.

310. trudunt, 'roll along.'

312. mollior = 'less oppressive,' 'when the summer's heat is less fierce.'

313. vigilanda, 'need wakeful care:' *vigilare aliquid* is used by the poets to = 'be wakeful over a thing,' e. g. *vigilata proelia* Juv. vii. 27. **ruit,** see below l. 324, 'when spring comes down in showers.'

314. inhorruit, ὅτε φρίσσουσιν ἄρουραι Hom. Il. xxiii. 599: 'When the fields have begun to bristle with the harvest of grain.'

316. arvis, poetical dat. of recipient instead of the usual prep. and case, like *it caelo clamor, demittimus Orco*, etc.

317. fragili culmo, descriptive abl. with **hordea**.

320, 321. sublimem, adj. for adv., 'whirled on high.' The subj. **eruerent** expresses the result of **concurrere proelia**; and **ferret** continues the same construction, **ita** merely summing up or resuming the previous description, and **hiemps** = 'a storm.' Some take **ita . . . ferret** as introducing a comparison of a winter storm with one in summer, and translate 'so would winter,' etc.; the idea being that the summer storm carries off the ripe corn as easily as the winter one carries off the stubble. But this would be a very tame comparison, and the other rendering, which makes the whole passage a description of one hurricane, is far more forcible.

322–334. This description of a storm is perhaps one of the most highly worked and carefully finished passages in Virgil or any other poet—language, imagery, and rhythm all combining to produce consummate poetic effect. Note especially the force of the pauses in ll. 324, 326, 329–331, and 333; of the perfects **fugere, stravit** ll. 330, 331; of the expressions **ruit** l. 324, **spirantibus** l. 327, **corusca** l. 328; of the alliterations in ll. 329, 330, and of sound and rhythm alike in l. 334. Dr. Kennedy says on ll. 328–334, 'The pause at **dextra** marks the calmness of conscious strength; at **tremit**, breathless terror; at **pavor**, prostrate expectation. The following **ille**, and the thrice repeated **aut**, express the majestic ease of omnipotence; at **deiicit** falls the sudden crash of the bolt; in the words which follow is heard the rushing, struggling, moaning tempest.'

323, 324. imbribus atris, descriptive abl. with **foedam**. **ruit**, 'down crashes the firmament on high.' For the idea of the whole sky falling in rain cp. Aen. i. 129 *caeli ruina*, Lucr. vi. 221 *omnis uti videatur in imbrem vortier aether*, Liv. xl. 58 *caelum in se ruere aiebant*.

324. ex alto, 'from above.'

327. spirantibus, 'panting' or 'seething:' 'and the sea foams in every seething inlet.'

328–334. 'The Sire himself, amid the darkness of the storm-clouds, moves his thunder-bolt with flashing right hand; the broad expanse of

earth shudders at the shock; startled fly all beasts, and mortal hearts throughout the world lie low in grovelling fear. He the while, on Athos or on Rhodope or high Ceraunian hills, hurls down some peak with the bolt; louder and louder roar the winds and thicker falls the rain: forest and shore in turn are moaning with the mighty blast.' **corusca**, in contrast with **nocte**, expressing the sudden flash of lightning through the darkness. **molitur**, the word implies *effort*, and is used in various applications, e.g. of wielding an axe (G. iv. 331), of forcing a path (Aen. x. 477), of erecting walls (Aen. iii. 132), etc. **fugere**, like Greek aorist.

335–337. caeli menses et sidera, 'the seasons and their signs in heaven.' The reference is to the supposed influence of the planets upon the weather, according to the constellations in which they were seen from time to time. **frigida**, because far from the sun. Saturn, the furthest planet then known, and Mercury (**ignis Cyllenius**), the nearest to the sun, are chosen as the two extremes, implying all others. **caelo**, local abl. There is another reading, *caeli*, which would go with **orbes** = 'paths in heaven:' cp. Aen. viii. 97 *aetheris orbes*, Lucr. v. 648 *caeli vias.*

338, 339. annua sacra, the festival of the Ambarvalia, held in spring. There were offerings to Ceres, and a victim was led round the fields followed by a crowd of singers and dancers. See on Ecl. v. 75. **refer**, 'pay,' as a due. **operatus**, 'sacrificing;' for the present force of the past part. see on l. 206 above.

341. agni et, for the hiatus see Introd. p. 17. **mollissima**, 'mellowest.'

344, 345. favos, i. e. 'honey.' Milk, wine, and honey were part of Greek offerings to the dead (Aesch. Pers. 611 sqq.), and Demeter (Ceres) was connected with the lower world. But the association here is more probably that of rural produce with rural deities. **felix**, 'auspicious.'

347. neque ante, etc., here the reference is not to the Ambarvalia (held in spring, l. 340), but to another festival, just before the harvest.

349. redimitus tempora, 'his temples bound,' see on Ecl. i. 55.

350. det, 'displays;' cp. Liv. vii. 2 *haud indecoros motus Tusco more dabant*. **motus incompositos**, 'untutored dances.'

352. aestusquē, for the scansion cp. l. 371 below, and see Introd. p. 17.

353. moneret and the following subjunctives are deliberatives: 'what warnings the moon was to give us,' etc.

354. quo signo, abl. of circumstance: 'what should betoken a lull of wind.' **quid saepe videntes**, 'from what constant observation.'

356–359. These prognostics of wind are copied from Aratus, Dios. 177–200. 'From the first, as the wind gets up, the inlets of the sea begin to heave and swell, and a dry crackling sound is heard upon the hills, or a confused noise rolls along the shore, and the moaning of the forests comes fast and thick.'

357. aridus: cp. Lucr. vi. 119 *aridus unde aures terget sonus.* Homer

uses αὖος of the sound of metal pierced; cp. Tennyson, 'Morte d'Arthur,' 'Dry clashed his harness in the icy caves.' The idea is that of a sharp, abrupt sound as opposed to liquid fluency or softness, denoted by *liquidus*, ὑγρός, etc.

359. misceri, of confused noise: cp. Aen. i. 124, where *misceri murmure* is equivalent to **resonantia misceri** here. That which applies to the sound is said of the scene of the sound—sea or shore.

360. sibi with **temperat**, 'the sea scarce restrains itself from (lit. 'in regard to,'—ablat. of respect) the curved ships.' The reading *a curvis* is easier, but not so well supported. Con. takes **carinis** as dat. after **sibi temperat** regarded as one word = *parcit*—a very harsh construction.

361–364. mergi, 'gulls.' **fulicae**, 'shags' or 'coots.' **ardea**, 'heron.'

365–367. Shooting stars were supposed to be a sign of wind: so Theocr. xiii. 50 ὡς ὅτε πυρσὸς ἀπ' οὐρανοῦ ἤριπεν ἀστὴρ Ἀθρόος ἐν πόντῳ· ναύταις δέ τις εἶπεν ἑταίροις· Κουφότερ', ὦ παῖδες, ποιεῖσθ' ὅπλα· πλευστικὸς οὖρος. For the description cp. Lucr. ii. 207 *longos flammarum ducere tractus*.

369. colludere, 'dance,' 'play together.'

373, 374. imprudentibus, 'unforewarned.' **obfuit**, 'has injured.'

375. aëriae, 'air-scudding,' a translation of ἠέριαι γέρανοι (Hom. Il. iii. 7), which according to Buttmann = 'in the morning.'

378. veterem querellam, 'their old, old strain;' *queri*, *querella* are applied to the note of all animals. As **cecinere** was probably pronounced *kekinere*, the word was perhaps chosen as onomatopoeic, like the βρεκεκέκεξ of Aristophanes (Ranae).

379–382. terens, i. e. frequently passing along—'along her narrow well-worn path.' Aristotle (Hist. An. ix. 38) says of ants ἀεὶ μίαν ἀτραπὸν πάντες βαδίζουσι. The ant really carries her eggs *in*, not out, on the approach of rain. **bibit**; the rainbow was supposed to draw moisture from the sea or rivers at its extremity, and discharge it in rain. Plaut. Curc. i. 2. 41 *ecce autem bibit arcus; pluet, credo, hercle hodie*. **corvorum**, 'rooks,' as appears from the context. **increpuit**, of the clatter of wings.

383. Asia, the name Asia originally denoted the marshy region along the banks of the Cayster in Lydia, and was afterwards extended to Asia Minor and to the whole continent of Asia.

384. rimantur, 'search about,' 'explore;' lit. 'dive into chinks' (*rimae*).

387. incassum, 'aimlessly,' 'without purpose.'

388, 389. improba with **vocat**, 'calls incessantly for rain;' see above l. 119, note. The alliterations express the monotonous character of the raven's cry and of its pace along the shore: 'and stalks in stately solitude along the dry sea sand.'

390–392. The stress is on **nocturna**: even indoors at night there are prognostics of rain. **testa**, the earthen lamp. **putres fungos**, 'crumbling snuff.'

393. aperta, 'cloudless:' cp. l. 217. **serena** as subst. = 'calms:' cp. *tranquillo* Aen. v. 127.

395, 396. acies, 'brightness' or 'sheen:' lit. 'a keen edge.' **obnoxia,** 'beholden to her brother's rays.' 'The meaning seems to be that, when the weather is changing to fair, the moon rising before sunset is brighter than usual, seeming as it were to owe nothing to the sun's rays' (Kenn.).

397. tēnuia. In this word, as in *gēnuă*, Aen. v. 432, *u* before a vowel passes into its consonantal sound of *w*, and the first syllable becomes long. **lanae vellera**, 'fleece of wool,' i. e. thin fleecy clouds: cp. Lucr. vi. 504 *veluti pendentia vellera lanae* (of clouds).

399. dilectae Thetidi, as sea-birds; cp. Theocr. vii. 59 Ἀλκυόνες, γλαυκαῖς Νηρηΐσι ταί τε μάλιστα Ὀρνίχων ἐφίλαθεν. **solutos,** proleptic = *ut solvantur*, 'toss the straw-bundles to pieces.'

403. nequiquam, because she will not bring foul weather.

404–409. Scylla, daughter of **Nisus,** king of Megara, having fallen in love with Minos, who was besieging Megara, cut off her father's purple hair, on which the safety of the city depended. She was then changed into a sea-bird, called *ciris*, and pursued by her father, who was changed into an osprey. The story is told in the pseudo-Virgilian 'Ciris,' the last four lines of which are the same as ll. 406–409 here.

410. liquidas, 'soft notes' as opposed to *raucas*. **presso,** 'contracted,' so as to emit little sound, opposed to **plena voce** l. 388.

413. actis, 'is over.'

414. nidos, 'nestlings;' so G. iv. 17, Aen. xii. 475.

415–416. Virgil here rejects the Pythagorean and Stoic doctrine that animals, as sharers in the *mens divina* (Aen. vi. 724 sqq.), have a faculty of divination: but the doctrine is afterwards mentioned without disapproval in G. iv. 219. Here their apparent powers of prognostication are ascribed to the natural effects of the weather upon their feelings. **divinitus** is contrasted with **fato,** 'by heaven or by fate,' alluding to the views of different philosophers concerning the government of the universe. **rerum prudentia** go together: **maior** = 'greater than ordinary.' **sit,** the subj. is regularly used in Latin to denote that the alleged reason is not the real one. 'I for one cannot believe that it is because Heaven has given them any spark of wit, or fate a deeper insight into things than ours. But when the weather and the changeful moisture of the sky has shifted its course, and Jupiter (i. e. the sky) moist with the south winds condenses what but now was rare, or (by a change of wind) rarefies what now was dense, the phases of their souls are changed, and their breasts feel other motions than those they felt while the wind was driving on the clouds.'

418. vias = 'courses' or 'directions.'

419. denset, from *denseo*. Here, as elsewhere in Virgil, the MSS. vary between the two forms *denset* and *densat* (from *denso*).

421. alios, alios, etc., lit. 'feel some motions now, others while the wind,' etc., i. e. 'feel other motions than those they feel when,' etc. The comparison is expressed not by a subordinate clause, according to the regular formula, but by simple juxtaposition of the two things compared;

cp. Plaut. Trin. i. 2. 123, 4 *Proh di immortales, verbis paucis quam cito Alium fecisti me, alius ad te veneram.*

422. hinc, i. e. from the materialistic explanation just given in opposition to that mentioned ll. 415, 416. 'Here is the secret of the rural chorus of birds, the joy of cattle, and the rooks' triumphant note.'

424–426. rapidum, here probably in ordinary sense, 'the swift revolving sun,' not as Ecl. ii. 10. **lunas sequentes ordine** means the days of the month. **capiere**, 'betrayed,' as Aen. ii. 196, etc.

427–429. 'As to the moon, when first she gathers (or 'rallies') her returning fires (i. e. the new moon); if her horns be dim, and nought but dark vapour seem enclosed therein, heavy rain is in store for landsmen and for sea.' If the new moon is very clear, the outline of the full orb can be dimly traced, as it were in the grasp of the bright crescent which reflects the sun's rays: cp. the ballad of Sir Patrick Spence: 'I saw the new moon late yestreen Wi' the old moon in her lap.' But if the air be vaporous, the effect is as described by Virgil.

431, 432. ore, 'on,' and so 'over her face.' For similar examples of local abl., where a dat. or accus. with prep. might have been expected, cp. Aen. ix. 213 *mandet humo solita*, x. 361 *haeret pede pes*, 681 *mucrone induat*. The usage is peculiarly Virgilian. A red moon is proverbially stormy: cp. Shakespeare, 'Venus and Adonis,' 453 'Like a red moon, that ever yet betokened Wreck to the seaman, tempest to the field.' **vento**, abl. of circumst. 'when there is wind about;' or simply 'in wind.'

432, 433. certissimus, 'most trusty.' **pura**, 'clear,' a translation of *καθαρή* in Aratus.

437. Glaucō. The only instance in Virgil of a long syllable retaining its quantity in hiatus, when *in thesi*. This line is copied from Parthenius (a freedman who taught Virgil Greek), Γλαυκῷ καὶ Νηρεῖ (Νηρῆϊ Con.) καὶ Ἰνώῳ Μελικέρτῃ. For **Panopeae** see Introd. p. 18.

441, 442. medio orbe, local abl., 'shall have retired in the centre of his disk,' i. e. present a hollow or concave disc. Transl. 'When he shall have flecked with spots his rising dawn, withdrawing into a cloud, and thrown back the centre of his disc.' In Aratus these are separate prognostics; hence some would take **que** disjunctive = *ve*.

443. urget, without a case, 'drives on:' so the Greek ἐλαύνω. Cp. Aen. x. 433 *Pallas instat et urget*. **ab alto**, 'from the sea' rather than 'from on high.'

445. sese rumpent = *erumpent*.

448. male, 'badly' and so 'hardly:' from which developes its purely negative force, as in *male fida* Aen. ii. 23.

449. The sound of this line imitates the rattling of hail. **horrida** = 'sharp,' i. e. full of points: cp. Pind. P. iv. 81 φρίσσοντας ὄμβρους. 'So thickly dances on the roof the sharp rattling hail.'

450. hoc, viz. the spots on the sun and the scattered rays.

456. fervĕre, the older form. **non . . . moneat**, not as Ecl. ix. 6, an archaic use of the negative in prohibition; but the ordinary negative with

506. aratro, probably dative.

509–511. Euphrates, perhaps alluding to Phraates, who about 32 B. C., on Antonius withdrawing his forces, overran Media and Armenia. The allusion in **Germania** is uncertain: but it may be to a war of C. Carrinas against the Morini and Suevi (about 31 B. C.), for which he was afterwards allowed a triumph. **vicinae urbes** must be the neighbour cities of Italy, and **Mars impius** = 'civil war.' Dion (50. 6), in speaking of the events of 32 B. C., implies that there were cities in Italy which favoured Antonius and gave Octavianus some trouble to crush them.

513. addunt in spatia, 'throw themselves on to the course,' the reflexive *se* being omitted, as often in poetry. Another rendering is 'go quicker every turn,' *addunt* being then an imitation of the Greek ἐπιδιδόασι, and *in spatia* = from *spatium* to *spatium* (cp. *in dies*, 'from day to day'). This is ingenious, but the meaning given to *addunt* is purely conjectural. The true reading, however, is uncertain, the MSS. varying between *addunt spatia*, *addunt spatio*, *addunt in spatia*, *addunt in spatio*, and *addunt se in spatio*.

LIBER II.

The culture of trees in general, and of the vine in particular, is the subject of this book. First there is a statement of the various ways of propagating (1–34) and of training (35–82) trees, then a description of the various kinds of trees (83–135), followed by a digression in praise of Italy (136–176). The qualities of the different sorts of soils are next discussed (177–258), the culture of the vine is treated in considerable detail (259–419), the management of other trees and plants is briefly dismissed (420–457), and the book ends with the celebrated episode in praise of country life.

2, 3. **silvestria virgulta**, 'the forest undergrowth,' used loosely for *arbores*, introduced into this book as supporters of the vine.

5. **tibi**, etc., 'for thee the land is bright with teeming harvest of the vine.' **autumno** here = 'harvest,' like *ὀπώρα* in Greek. The rhythm of the line is Greek: for the lengthening of the final syllable in **gravidus** see Introd. p. 18.

9. 'Various are the modes of producing trees.' The methods specified are (1) *natural*, divided into spontaneous generation (10–13), generation by seed (14–16), by suckers (17–19); (2) *artificial*, of which there are six kinds (20–34).

14. **posito**, 'dropped,' not 'sown;' for it is only natural modes of propagation which are here spoken of.

15. **nemorum**, partitive genitive, 'queen of the forest,' lit. 'largest (of the trees) of the forest.' **Iovi**, 'for Jupiter,' to whom oaks were sacred.

16. **aesculus**, a special kind of oak with broad leaves. **habitae Graiis oracula**, 'deemed oracular by the Greeks;' an allusion to the oak-groves of Dodona.

17. **pullulat**, 'sprouts,' i. e. by *pulli* or shoots.

18. **Parnasia**, 'of Parnassus,' i. e. sacred to Apollo of Delphi, which was near Mount Parnassus.

21. **fruticum**, 'shrubs.'

22. **via**, 'in its course:' not exactly 'by method' (Con.); the idea being that of practical experience (**usus**) gradually devising new processes as it goes on. Such new processes may have been hit on by chance and *not* by regular method.

23. Here follow six methods of artificially propagating trees. The first is by 'suckers' (**plantas**), i. e. shoots growing from the root, which are torn off and planted.

24, 25. The second method, by 'sets' (**stirpes**), 'shafts' (**sudes**), and 'stakes' (**vallos**). Pieces of the tree were cut off, and either 'cleft in four' (**quadrifidas**) at the bottom, to form a root, or sharpened to a point (**acuto robore**), and then buried in the ground.

26, 27. 'Some trees await the arches of the bent-down layer, and nurseries quickset in their native ground.' The third method, by 'layers' (**propaginis**). A young bough was bent down (**pressos**) till it took root in the earth beside its parent tree (**sua terra**), without being severed from it (**viva**).

28, 29. The fourth method, by 'cuttings.' A shoot from the top of the tree (**summum cacumen**) is simply cut off and planted. **putator**, the 'pruner,' i. e. the gardener who has taken the cutting. **referens**, 'restoring' to earth, from which the tree originally rose.

30, 31. The fifth method. The trunk is cut up (**caudicibus sectis**) and buried, and a new root springs from the dry wood. **oleagina**, the olive is mentioned merely as one of the several trees which are propagated in this way. The difference between this and the second method is that here the pieces of wood are smaller, and have no root, or imitation of a root.

32–34. The sixth method, by grafting. 'Often we see the branches of one tree change (**vertere**, intrans.) without harm to those of another; the pear-tree is transformed, and bears engrafted apples, and stony cornel-trees blush with plums.' **corna** (cornel berries) appears to be here used for *cornos* (cornel-trees), and the epithet **lapidosa** is only in strictness applicable to the berry. The meaning is that plums are grafted on cornel stocks. Con. and others take **corna** literally, and translate, 'and stoney cornel berries redden on plum-trees;' supposing that cornels are grafted on plums. But this appears to be most improbable.

35. generatim, 'after their kind,' a Lucretian word (i. 20, etc.).

37, 38. iuvat, etc. 'What joy to plant Ismarus with the vine, and clothe huge Taburnus with olives!' Virgil points to two great triumphs of human industry. Ismarus was famous for wine in Homer's day, Od. ix. 198.

39–41. 'Come thou too and complete with me our course begun,' i. e. the writing of the Georgics, undertaken by request of Maecenas, who is addressed in each book. **laborem**, cogn. acc. with **decurre**, lit. 'to run over a course from one end to the other,' and so 'perform,' 'complete,' cp. Catull. lxiv. 7 *Ausi sunt vada salsa cita decurrere puppi.* **volans**, 'at full speed.' **pelago patenti**, 'over the broad sea,' local ablative.

43. An imitation of Hom. Il. ii. 488-490 *πληθὺν δ' οὐκ ἂν ἐγὼ μυθήσομαι οὐδ' ὀνομήνω, Οὐδ' εἴ μοι δέκα μὲν γλῶσσαι, δέκα δὲ στόματ' εἶεν, Φωνὴ δ' ἄρρηκτος, χάλκεον δέ μοι ἦτορ ἐνείη.* With **non** supply *optem* as apodosis to **si sint.**

44. primi litoris oram, 'coast the very edge of the shore,' a variety for *primam litoris oram.*

45, 46. in manibus terrae, 'the land is in our grasp.' **non hic**, etc. '*I shall* not detain you here (**hic**, at this point), like the epic poets, with

mythical strains (**carmine ficto**), or digressions (**ambages**), or long preludes (**exorsa**).

47. oras (Med.) is better than *auras, luminis orae* being a favourite expression of Ennius and Lucretius, denoting the line or border which divides light from darkness, being from non-being; cp. Lucr. i. 22, Aen. vii. 660. Con. quotes Gray's expression, 'the warm precincts of the cheerful day.'

49, 50. natura, 'productive power,' Lucr. iii. 273. **inserat,** 'graft' (with cuttings from other trees). **scrobibus mandet mutata subactis,** 'transplant them to well-dug trenches;' cp. Cic. Sen. 15 *terrae gremio mollito ac subacto semen excipit*, and the phrases *subigere arva*, etc.

51, 52. artes = 'qualities' or 'lessons' acquired by training, as opposed to natural characteristics. 'By constant training they soon will follow whatsoever line you shall wish.' **voles** is perhaps less forcible than *voces*, but has better MS. authority. **exuerint, sequentur**, vivid use of fut. indic. in apodosis, instead of the normal subj. Kenn. would retain *voces*, read *sequantur* without MS. authority, and regard **exuerint** as perf. subj., thus making the sentence more grammatically regular. But the use of the indic. in such cases is not uncommon in poetry.

53. stirpibus ab imis, i.e. by suckers, as explained l. 17 above.

54. hoc faciat, 'would do the same,' i.e. bear fruit. Another reading is *faciet*. **vacuos**, 'open fields,' in contrast to the wood, where it has no room to grow. **digesta**, 'planted out.'

56. uruntque ferentem, 'wither up its powers of bearing.'

57–60. seminibus iactis, 'dropped,' like *posito semine* l. 14. He is still speaking of natural growths. **seris nepotibus**, 'descendants yet unborn.' **poma**, 'fruit' in general. **avibus praedam**, i.e. too poor to be worth picking by men.

62. cogendae, 'must be drilled' into trenches (as soldiers *in ordinem*). **multa mercede**, 'at a great cost of labour.'

63, 64. truncis, propagine, instrum. ablat., 'by the method of.' **truncis**, 'stakes,' = *caudicibus sectis* l. 30. **propagine** and **robore** refer to the methods by 'layers' and 'sets' explained ll. 24–26 above. **respondent**, 'answer,' correspond to our hopes: cp. G. i. 47 *votis respondet avari Agricolae*.

65. plantis, 'suckers,' as in l. 13.

66. coronae, descriptive gen., 'the shady tree that formed the chaplet of Hercules;' i.e. the poplar, which, according to legend, Hercules found growing on the banks of Acheron, when he brought Cerberus from below, and of which he made himself a crown.

67. Chaonii Patris glandes, 'the acorns of Jove of Dodona,' referring to the celebrated oak-groves and oracle of Jupiter at Dodona in Chaonia (a district of Epirus).

69. An example of a hypermetric line, in which the elided syllable is preceded by a trochee. The only other instance is in G. iii. 449 *vivaque sulphura Idaeasque pices*. Many editors, in order to avoid the exceptional

rhythm, transpose the line to *inseritur vero et nucis arbutus horrida fetu.* But there seems to be no good ground for rejecting the testimony of the MSS., supported by Servius. Copyists were more inclined to remove metrical anomalies than to insert them: and it is most improbable that the present reading should have been due to mistakes or alterations on their part. On the general subject of hypermetric lines see Introd. p. 19. **horrida**, 'rough,' alluding to its bark.

70. **gessere**, the perfect denotes custom.

71. **fagus**, nom. sing.; the -*ŭs* being lengthened *in arsi* before a vowel. See Introd. p. 17. **castaneae**, gen. sing. depending on **flore**, understood from the next line. The MS. reading is *fagos*; **castaneae** then is nom. plur., and the words belong to the previous clause—*castaneae gessere fagos.* But Virgil must mean that beeches bear chestnuts, and not that chestnut-trees bear beech-nuts. The difference between *fagos* and *fagus* is a very slight one: and general considerations may here be allowed to override the testimony of the MSS.

73. 'Nor is the method of grafting and of budding one and the same.' **simplex** here='one;' cp. Hor. Od. iv. 14. 13 *plus vice simplici*, 'more than once.' **modus inserere**=*modus inserendi*, the infin. being equivalent to a case of a verbal substantive: cp. G. i. 213 *tempus humo tegere*, Aen. iii. 670 *dextra adfectare potestas.* **oculos imponere**, 'to bud,' Gk. ἐνοφθαλμισμός.

74–77. The process of budding. 'Where the buds burst forth from the middle of the bark, and break the thin coating (**tunicas**, i.e. the inner bark under the **cortex**), a tiny orifice is made (**fit**, i.e. by the knife) in the knot itself; here they place a bud from a strange tree, and teach it to grow into the sappy (**udo**) bark.'

78 sqq., the process of grafting. **enodes**, 'smooth.' **resecantur**, 'are slit open' to admit the wedge.

80. **et**, 'a remnant of primitive simplicity of expression' (Con.), i.e. in coordination rather than subordination of clauses. See on Ecl. vii. 7.

81. **exiit**, the perf. vividly expresses the instantaneousness of the growth.

86. **orchades**, olives of an oblong shape, hence the name. **radii**, spindle-shaped olives. **pausia**, a kind of olive which had to be gathered before it was ripe.

87. **Alcinoi silvae**, 'the orchards of Alcinous,' denote the same thing as **poma**. The gardens of Alcinous, king of the Phaeacians, are described in Od. vii. 112 sqq. There was a proverb, *Alcinoo dare poma*, like our 'carry coals to Newcastle.'

88. **Crustumiis**, 'from Crustumerium,' a town a few miles north of Rome. **volaemis**, a large kind of pear, so called, according to Servius, because it filled the *vola*, or hollow of the hand. Virgil says that the 'suckers are not the same' in these pears, merely meaning that the pears are different.

89. arboribus, probably the 'trees' on which the vine was supported, and not the vines themselves. This is the technical meaning of *arbor*, as opposed to *vitis*, e. g. l. 290 below.

91–95. Mareotides albae, 'the white grapes of Lake Mareotis' (in Egypt). **passo**, 'raisin-wine,' from *passa uva*, grapes spread out to dry. **psithia**, **lageos**, Greek names of vines, of unknown origin. **tenuis**, 'subtle,' 'penetrating;' explained by the next line. The interpretation 'thin,' 'light,' is hardly consistent with the context. **olim**, 'one day,' 'hereafter.' **purpureae** and **preciae** (according to Servius = *praecoquae*) are specific names for certain kinds of grape in Columella.

96. Rhaetica, from the district at the foot of the Rhaetian Alps. The wine from the *Falernus ager* in Campania was most celebrated.

97. Amineae, this wine was grown in various parts of Italy. The origin of the name is unknown, though Aminna in Thessaly has been suggested. **firmissima**, 'best for keeping.' Pliny (xiv. 2) speaks of the *firmitas* of the Aminaean wines, *contra omne sidus firmissima*.

98. Tmolius, from Mount Tmolus in Lydia. **assurgit**, 'yields precedence to,' 'rises in respect for:' a quaint expression as applied to wines: cp. Ecl. vi. 66. **rex ipse Phanaeus**, 'royal Phanaeus himself' (Con.), i. e. the wine from Phanae, a promontory in Chios.

99, 100. Argitis, from ἀργός, in allusion to the colour of the grape or wine. There were an *Argitis maior* and *Argitis minor*. **cui non**, etc. 'which none can match for yielding so much,' etc. **certaverit**, second fut. indic. **fluere**, **durare**, a freer poetical use of infin. to express result in imitation of Greek.

101. dis, etc. The best wines were reserved for the dessert or **mensa secunda**, at which a libation was first poured to the gods.

102. bumaste (βοῦς, μαστός = big-breasts), a kind of vine with large grapes.

104. est numerus = *est numerandi facultas* (Kenn.). **neque enim**, etc. 'nor indeed is it important to count them up.'

108. Ionii fluctus, 'the waves of the Ionian sea,' i. e. the sea between South Italy and Greece. The sea-waves and desert sands are natural examples of number past counting: cp. the oracle in Hdt. i. 47 *οἶδά τ' ἐγὼ ψάμμου τ' ἀριθμὸν καὶ μέτρα θαλάσσης*.

109. Cp. Lucr. i. 166 *ferre omnes omnia possent*. 'The expression is probably almost proverbial, like *non omnia possumus omnes*' (Munro).

110. fluminibus, 'by rivers.'

114. extremis, 'remotest,' is illustrated by the next line. **cultoribus**, dat. of agent, not uncommon after passive participles.

116. divisae arboribus patriae, 'trees have their homes portioned out to them.'

119. balsama, the balsam-tree of Arabia. **acanthi**, the acacia of Egypt.

120. lana, 'cotton,' called εἴριον ἀπὸ ξύλου by Herodotus.

121. Silk was supposed to be a down scraped from the leaves of trees

until, in the reign of Justinian (about 530 A. D.), some Persian merchants brought silkworms from the East.

122. Oceano propior India, apparently the Malabar coast, whose jungles, abounding in immense teak and jack trees, run close to the sea.

123, 124. extremi sinus orbis, 'earth's furthest nook.' **aëra summum arboris**, 'the air above the tree.' **vincere**, 'win their way through:' cp. Thuc. i. 21 ἐς μυθῶδες ἐκνενικηκότα, '(stories) which have made their way into the region of fable;' also Aen. v. 155 *locum superare priorem*.

126, 127. tristes, 'bitter.' **tardum saporem**, 'lingering taste.' **felicis**, 'blessed' or 'propitious' (as an antidote). **mali**, 'citron.' **praesentius**, etc., 'no more sovereign remedy,' see Ecl. i. 42, note.

129. Perhaps interpolated from iii. 283. It is commented on by Servius, but in the best MSS. only appears in the margin.

133. erat, for *esset*; that which *would have been* is stated as if it *was*, a common device for giving liveliness to the style: cp. Aen. ii. 55 *si mens non laeva fuisset, Impulerat ferro*, etc.

134, 135, ad prima, 'in the highest degree.' **animas et olentia ora** = 'their mouths' noisome breath.' **fovent**, lit. 'cherish,' here = 'purify.'

136–176. Episode in praise of Italy. 'In this episode,' says Mr. Sellar (p. 253), 'the sorrow for the past and foreboding for the future, which marks the close of the first book of the Georgics, has entirely cleared away. The feeling now expressed is one of pride and exultation in Italy . . . The glory of Italy (l. 174) is declared to be the motive for the revival of this ancient theme.'

136. silvae, gen. after *ditissima*, 'the Median land, with all its wealth of wood.' Con. takes *silvae*, nom. plur., and *terra* in apposition.

138. certent, potential, 'can vie.'

140, 141. tauri, in allusion to the Argonautic legends of Colchis. Jason ploughed the land with fire-breathing oxen, and sowed it with a dragon's teeth, from whence sprang armed warriors. **satis dentibus**, ablat. absol., a sort of ὕστερον πρότερον, as the dragon's teeth were sown *after* the bulls had ploughed the land. Transl. 'No fire-breathing bulls have ploughed, and no dragon's teeth have been sown.'

144. oleae armentaque, for the hiatus see Introd. p. 18.

145. hinc, *ex hac terra*. 'Hence comes the war-horse that prances o'er the plain.' **bellator equus**, as *venator canis* Aen. xii. 751, xi. 680.

146, 147. The Umbrian river Clitumnus was famous for a breed of white cattle, their whiteness being ascribed to the qualities of the stream. White bulls were required as victims at triumphs. **sacro**, of rivers, springs, etc. as the abode of deities.

149. 'Here is ever-present spring, and summer after summer-time.' **alienis mensibus** recalls Lucr. i. 182 *alienis partibus anni*, but in a different connection, Lucretius speaking of the derangement of nature. See note to Ecl. x. 54. **ver** and **aestas** must be taken loosely and allowance made for poetical exaggeration of the climate of Italy.

150. pomis, dative, 'twice serviceable for fruit,' i.e. yielding twice in the year. It might also be taken as ablat., 'serviceable with fruit.'

152. semina, 'brood,' an imitation from Lucr. iii. 741 *triste leonum Seminium*.

153, 154. tanto, i.e. as elsewhere; 'nor gathers his scaly form into a coil with so vast a sweep.'

155. 'Think too of many a noble city, the triumph of our toil, many a town piled by the hand of man on beetling crags, and the streams that flow beneath their ancient walls.' **operum laborem**, 'laborious works:' the phrase recurs Aen. i. 455. Mr. Sellar, speaking of this passage, says, 'By a few powerful strokes he combines the characteristic features and the great memories of Italian towns in lines which recur to every traveller as he passes through Italy . . . No expression of patriotic sentiment in any language is more pure and noble than this.'

158. The two seas are the *mare superum* or Adriatic, and the *mare inferum* or *Tyrrhenum*, that between Italy and Sicily.

159. Larius, now Lake Como.

160. assurgens, 'heaving with the waves and roaring of a sea.' Mr. Sellar quotes Goethe's reminiscence of this line on coming to the Lago di Garda (Benacus)—'This is the first Latin verse, the subject of which ever stood visibly before me; and now in the present moment, when the wind is blowing stronger and stronger, and the lake casts loftier billows against the little harbour, it is just as true as it was hundreds of years ago. Much, indeed, has changed, but the wind still roars about the lake, the aspect of which gains even greater glory from a line of Virgil.'

161. portus. Lakes Avernus and Lucrinus were two land-locked pools on the coast near Baiae. Agrippa cut a channel between them, strengthened the bank between Lucrinus and the sea with masonry (**Lucrino addita claustra**), and made an entrance in it for ships. The double haven was then called Portus Iulius in honour of the Iulia gens, and of Octavianus as its representative.

163, 164. 'Where the Julian waters (i.e. the harbour) echo afar with the recoil of the sea (beaten back by the **claustra** of the outer lake), and the Tyrrhenian tide (see on l. 158 above) comes in to the channels of Avernus' (the inner lake). Virgil describes two distinct features, (1) the exclusion of the sea by a breakwater, (2) its admission by the entrance channel to the inner harbour. The Lucrine lake was nearly filled up by an earthquake in 1538, and Avernus is again shut off from the sea.

165, 166. haec eadem, 'she too' (Italy). **argenti rivos**, 'veins of silver,' a phrase from Lucretius (v. 1266), by whom however it is applied to streams of *molten* metal. **auro plurima fluxit**, 'flowed in rich streams of gold.' The reference is probably to veins of metal in the mines; though Virgil might be thinking of rivers bringing down gold, as the Po was supposed to do.

167–169. virum is emphatic; he goes on to celebrate the men whom

denote the same thing, i.e. baskets of close-plaited osier, used as strainers in the wine-press.

243, 244. huc, i. e. into the strainers. **ad plenum**, 'till the strainers are full.'

246, 247. 'But the flavour will clearly betray it, and with bitter disrelish will warp into a frown the faces of those who taste.' **manifestus**, in sense adverbial. **tristia**, proleptic. **torquebit**, cp. Lucr. ii. 400 *At contra tetra absinthi natura ferique Centauri foedo pertorquent ora sapore*, where Munro cites Milton, 'Par. Lost,' x. 599 'With hatefullest disrelish writhed their jaws.' **amaro**, some MSS. give *amaror*—a substantive only occurring Lucr. iv. 224. Gellius (i. 21) says that *amaro* was generally read in his time, but that Hyginus, an old commentator, professed to have discovered in a MS. belonging to Virgil's family the v. l. *amaror*. *amaro*, however, is clearly the best, as **sensu** is improved by an epithet, and the addition of another nominative similar to *sapor* is unnecessary (Con.).

248. pinguis, here of a stiff clay soil that will not crumble. **denique**, 'in brief.'

249, 250. 'It never breaks up when tossed in the hand, but like pitch yields clammily to the fingers as you hold it.' **habendo**, see note to l. 239.

251. ipsa, 'in itself (independently of cultivation) productive beyond measure.' The soil is too luxuriant and its products too rank.

253. primis aristis, 'the young ears;' over-luxuriance, when the ears are first appearing, being a bad sign.

254, 255. tacitam, in sense adverbial, 'betrays itself by its own weight without further sign.' **promptum**, 'easy.' **oculis**, ablative.

256. quis cui, a double question, 'which earth has which colour.' **sceleratum frigus**, 'that vile cold' (Con.)—the strength of the expression is half playful.

260, 261. excoquere, 'to dry in the sun.' **et . . . montes**, 'and to cleave with trenches the large hill-sides.' Virgil inculcates a lesson of hard and thorough work. **ante** repeats *multo ante* l. 259. **supinatas**, 'upturned.'

263, 264. id curant, 'that (i.e. a crumbling soil) is the work of.' **labefacta movens**, 'loosening and upturning.'

265. haud ulla vigilantia fugit, 'no watchfulness escapes,' i. e. 'whose watchfulness nothing escapes.' **fugit**, perf. denoting custom.

266, 267. 'They first look out a place where the young vine crop may be got ready for its supporters, just like the spot to which it is soon to be removed and planted out'—i.e. they choose two similar spots, one for a *seminarium* or nursery, the other for an *arbustum* or regular vineyard. **similem . . . et**, 'like to that,' etc. the ordinary Latin construction. **arboribus**, i.e. for the trees on which the vine will be trained in the regular vineyard. **digesta feratur**, a poetical variety for *feratur et digeratur*, 'may be taken and planted out.'

268. 'Lest the young plants take unkindly to their mother soil if suddenly changed.' **semina**, here the young vines. The word is often applied to young trees by the agricultural writers.

271. quae . . . axi, 'which side (i. e. back) it turned to the north pole.'

272. restituant, 'may reproduce' the original position. **adeo**, etc. 'so important is habit in the young;' **in teneris** = *in teneris rebus*, 'in the case of young things.' Quintilian (i. 3) read *a teneris*, 'from infancy.'

274. campi is the emphatic word, being equivalent to **plano**: if it is the fields of a rich *plain* you are measuring out.'

275. densa, sc. *semina*. **in denso**, 'in closely-planted soil.' **non segnior ubere**, 'not less prolific,' lit. 'not slower in fertility:' cp. *fertilis ubere* l. 185. Some take **in denso ubere** together, 'in close-planted *soil*:' but, as Con. points out, the words could hardly mean anything but close or stiff soil.

276–278. 'But if you mark out a soil of waving slopes and upland downs, give your rows free space; and all the same (as in close planting), when your trees are planted, let every path in the line it cuts square exactly with the others.' The arrangement is to be as symmetrical in open planting as in close. **in unguem**, 'exactly,' lit. 'to a nail,' a metaphor from sculpture, where the smoothness of the marble was tested by passing the nail over it. Cp. Hor. Sat. i. 5. 32 *ad unguem factus homo*. **secto limite**, 'in respect of the line cut' by each *via*, or avenue.

279–283. 'As often in some mighty war when a legion has deployed its cohorts in long array (**longa** with **explicuit**); the column has halted on an open plain and the lines are dressed, and far and wide the ground is all a sea of gleaming brass, before they join their dread encounter, while Mars yet hovers in suspense between the hosts.' **aere renidenti** is suggested by Lucr. ii. 325 *totaque circum Aere renidescit tellus*. Vineyards were ordinarily arranged (Plin. xvii. 11. 15) in the form of a quincunx—e. g.

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*   *   *   *   *   *   *   *
  *   *   *   *   *   *   *
*   *   *   *   *   *   *   *
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And as in the old republican armies the three lines of Hastati, Principes, and Triarii were drawn up in a similar manner, the comparison is especially appropriate.

284. 'Let all be measured out with roads in even line.' **paribus numeris viarum**, a rather loose expression, = 'even arrangement of roads.' Other renderings are (1) to take **viarum** with **omnia**, but the position of the words is against this; (2) to join **dimensa viarum**, 'let all the measured avenues be even;' which may possibly be right. Cp. *strata viarum* Aen. i. 422.

288. fastigia, 'depth,' properly 'height.'

289. ausim, 'I should venture,' subjunct. of modified statement. This and *faxim* (*facsim*) are the only regular survivals in classical Latin of a

series of future forms in *-so*, *-sim*, *-sere* (ind., subj., infin.), common in the older dialect of Plautus, old laws and formularies, etc.

290. 'The tree is planted deeper and far into the ground.' **terrae,** poetical dative of recipient instead of prep. and case: cp. Aen. xi. 205 *terrae infodiunt.* Some explain *terrae* in these places as a survival of the old locative: but the poetical use of the dative in a local sense is common in poetry. **arbos,** here the tree which serves as a support, as opposed to the **vitis** or vine.

295. **volvens,** 'rolling,' and so passing through; cp. Aen. i. 9 *tot volvere casus.* **durando vincit,** 'conquers by lasting,' i. e. 'outlasts.' **virum saecula,** 'generations of men.' Cp. Lucr. i. 102 *Multaque vivendo vitalia vincere saecla.*

299. **corylum,** the hazel is not to be planted as a supporter. **flagella,** the topmost shoots of the vine, which are not to be used as cuttings.

300. **arbore,** the tree which supports the vine. **plantas,** cuttings or shoots.

301. **tantus amor terrae.** So great is their love for the earth, that shoots taken from a part of the tree far removed from it are less vigorous and serviceable.

302. **semina,** the 'young plants,' as in l. 268 above. **neve oleae . . . truncos,** 'nor plant wild olive trunks in the vineyard,' i. e. do not use the wild olive as a supporter. **insere** = *intersere*; ll. 312, 313 refer to the vines, which are destroyed if the wild olives catch fire. Some editors read *olea* (a conjecture from *oleas,* found in one MS.), and translate 'do not graft wild stocks (of *oleaster*) with the olive.' The passage down to l. 314 would then refer to *olives.* But this sudden digression about olives in the midst of precepts about vines would be altogether inexplicable, and the MS. support for the reading *olea* is extremely weak.

303. **excidit,** a spark is 'dropped' by careless husbandmen.

308. **ruit,** 'throws up,' see G. i. 105, note.

310. **a vertice,** 'from above.'

312. **hoc ubi,** sc. *accidit,* a very unusual ellipse. **non a stirpe valent,** the vines 'have no power left in their roots.' **caesaeque,** 'nor when cut' to make them grow again: **que** is disjunctive.

314. **superat,** 'alone remains.'

315. 'Nor let any one have such credit for foresight as to persuade you;' a condensed expression for *tam prudens habeatur ut persuadeat.*

316. **moveri,** 'persuade you that it should be upturned.' The MSS. vary between *moveri* and *movere*: but the former, though harder, is more pleasing in sound after **spirante,** and should therefore probably be preferred.

317. **semine iacto,** 'when the young plant is set:' cp. ll. 268, 302.

318. 'Does it suffer it (the young plant) to attach its frozen root to the soil.' This is better than to take **concretam** as proleptic = *ita ut concrescat.*

319. **rubenti,** with flowers.

320. avis, i. e. the stork; cp. Juv. xiv. 74 *serpente ciconia pullos Nutrit.*

322. hiemem contingit, 'reaches the winter.' The picture is of the horses of the sun racing along the path of the zodiac.

323. adeo lays stress on **ver**: ''tis even spring that . . .'

326. laetae, 'fruitful.' The fertilising effect of rain descending on the 'lap of earth' is described in a metaphor from physical generation, the sky being wedded to his bride the Earth. Cp. Lucr. i. 250 *pereunt imbres ubi eos pater aether In gremium matris terrai praecipitavit*; and Eur. fr. inc. 890 ἐρᾷ δ' ὁ σεμνὸς οὐρανὸς πληρούμενος Ὄμβρου πεσεῖν ἐς γαῖαν.

331. laxant sinus, 'unseal their wombs' (Con.), a continuation of the metaphor of l. 325. **superat**, etc., 'soft moisture everywhere (**omnibus**, sc. *arvis*) abounds.'

333. credere with **in novos soles** is a condensed expression for 'trust themselves to come forth towards (i. e. 'to meet') the suns of each succeeding day.' **novos**, because they are introducing the warm season. **gramina**, so the MSS. *Germina* is read by some editors on the authority of Celsus.

336-342. Virgil apparently means that the world must have been born in spring, as the season most favourable to young products of all kinds.

338. crediderim, subj. of modified statement, as *transierim* l. 102. **ver illud erat**, ''twas spring time then.'

341. ferrea, the epithet is in keeping with Virgil's conception of man as born to toil and suffering: cp. G. i. 63 *unde homines nati, durum genus. terrea* (found as a correction in one of the good MSS.) is adopted by most editors, as being more suitable to the passage. But it is less forcible than **ferrea**, and tautological with **arvis**. On the whole there seems to be no reason for departing from MS. authority.

342. sidera, the stars are poetically regarded as living inhabitants of the sky.

343. res tenerae, 'young plants:' the phrase is from Lucretius i. 79. **possent**, 'could bear,' the reference being to spring generally, and not to the time of creation. **hunc laborem**, the frosts, etc. to which plants are exposed.

344. A hypermetric verse; see Introd. p. 19.

345. exciperet, 'greet,' i. e. after the winter. The general idea is that of receiving from some other person or condition: so *excepit hospitio* (from a journey) Hor. Sat. i. 5. 1, *excipiant infantem* (from the mother) Juv. vii. 195, *excipiat tironem porta* (from a campaign) ib. xvi. 3.

346, 347. premes, 'plant.' **virgulta**, probably trees in general, and not vines specially, since Theophrastus, from whom the following precepts are taken, applies them to all kinds of trees. **memor occule** = *memento occulere.*

348. squalentes, 'rough.'

350. halitus, probably 'air,' not 'vapour.' The earth being kept open, air will be better able to get to the roots. **animos tollent**, 'will take

heart:' the phrase is used in Aen. ix. 127 of raising another's spirits. **iamque** = ἤδη, 'before now.'

352. urgerent, 'overhang them:' it cannot be meant that the plants are to be pressed down and crushed.

354, 355. seminibus, 'young vines.' **diducere,** 'to loosen the earth about their shoots,' i. e. when just making their way above ground. **capita,** here apparently, as often in Cato, the 'roots' of the vine. **iactare,** 'swing,' the **bidens** being a two-pronged hoe of great weight, used somewhat like a pickaxe.

358, 359. Reeds (**calami**) and wands of peeled rods (**rasae hastilia virgae**) were used as cross-pieces, and placed horizontally on stakes (**sudes**) and forks (**furcas**), to assist the vines in climbing, till they reached the boughs of the elms themselves.

361. tabulata, 'stories' or 'floors:' here of the successive branches of the elm on which the vine was trained. 'And run from story to story along the elms above.'

362 sqq. Munro on Lucr. iii. 451 shows exhaustively how in all this part of the Georgics Virgil's mind appears 'saturated with the verses of Lucretius.'

364. laxis, etc., 'launched into the open sky in full career.' **per purum,** like *aëra per vacuum* G. iii. 109. The line is suggested by Lucret. v. 786, 787 *arboribusque datumst variis exinde per auras Crescendi magnum immissis certamen habenis.*

365. ipsa, sc. *vitis*, as distinguished from the leaves (**frondes**).

366. inter legendae, 'picked out.' The tmesis with **que** is common in Lucretius.

368. comas, a natural metaphor for the foliage of trees. Kenn. cites Spenser, 'Faerie Queene,' ii. 11. 19 'When the wroth western wind doth reave their locks;' and Milton, 'Par. Lost,' x. 1066 'while the winds Blow moist and keen, shattering the graceful locks Of these fair-spreading trees.'

371, 372. tenendum, 'kept off.' **imprudens laborum,** 'and knows as yet no trials.'

373. super, 'besides.' **indignas,** 'harsh,' 'cruel;' the winter is regarded as a living being, whose conduct is unworthy.

374. uri, 'buffaloes;' strictly speaking those of Germany (whence the name 'Ur-ochs,' 'Auerochs,' i. e. wild ox). **capreae,** 'roes.' **sequaces,** 'persecuting' or 'troublesome.'

376–379. 'No cold that hoar-frost ever congealed, no summer that ever smote heavily on the parching rocks, has been so fatal to it (**illi,** dat.) as the herds, with the venom of their sharp tooth, and wounds impressed upon the stem that they have gnawed' (Con.). **frigora concreta pruina,** an artificial Virgilian variation for the Lucretian *nix acri concreta pruina* iii. 20. **admorso,** the vv. ll. *ad morsum, a morsu,* etc., probably arose from ignorance of the fact that *stirps* is sometimes masculine in Virgil.

380, 381. The reference is to the Dionysiac festivals at Athens, at which

tragedies and comedies (**veteres ludi**, 'old plays') were produced. **et** virtually = *quum:* see on Ecl. vii. 7. **proscaenia**, 'the stage,' the erection in front of the *scaena* or back-scene.

382, 383. 'And the sons of Theseus (i. e. the Athenians) offer prizes for the people at their village and cross-road gatherings.' **in gentes**, so Ribb. for *ingentes*, the reading of almost all the MSS. But *ingentes*, whether taken with **pagos** or **Theseidae**, would have no point. The ordinary reading *ingeniis* ('for wit' or 'for men of wit') rests on the authority of only one MS., and is more likely to have been a correction for *ingentis*, than *vice versa*. **pagos et compita**, Virgil is thinking of the Rural Dionysia held in the Attic demes, but uses language more appropriate to the Roman rural festivals, the Paganalia and Compitalia, held in the villages and cross-roads.

384. 'Dance on greased bags of goat-skin in the velvet meads.' This dance upon a goat-skin (ἀσκωλιασμός) was an amusement at the Anthesteria, and other festivals of Dionysus.

385, 386. This refers to the *Fescennina carmina*, rude satiric dialogues in extempore verse, carried on by the Italians at their rustic festivals. Cp. Hor. Epp. ii. 1. 145–148 *Fescennina per hunc inventa licentia morem Versibus alternis opprobria rustica fudit, Libertasque recurrentes accepta per annos Lusit amabiliter.* **versibus incomptis**, probably the rough Saturnian verse, the indigenous metre of Italy.

387. corticibus cavatis, ablat. of material, 'masks of hollowed bark.'

389. oscilla (dim. of *osculum*, from *os*), faces of Bacchus hung on trees so as to turn every way with the wind, and spread fertility, whence *oscillare*, 'to swing.' **mollia**, 'waving. Con., however, explain it as = 'mild,' 'tender,' of the god's features.

392. honestum, 'comely.'

393. honorem, any form of celebration; here of a 'hymn,' in Aen. i. 53 of a 'sacrifice.'

394. lances, 'dishes' of all fruits in season; hence called *saturae*, whence *satura*, originally a hodge-podge or medley, like our 'miscellanies.'

395. sacer, 'devoted.'

397. curandis, 'dressing' the vines, refers to the various operations subsequent to the planting.

398. exhausti = *exhaustionis*; 'which has never exhaustion enough,' i. e. is never at an end. For pass. part. neut. thus used as subst. (mainly poetical), cp. G. iii. 348 *exspectatum*, Aen. v. 6 *notum*, Liv. i. 53 *ni degeneratum in aliis huic quoque decori offecisset*.

399. versis, i. e. with the back of the hoe.

401. nemus, the 'grove' (i. e. both the vines, and the trees which support them) must be thinned of their leaves, in order to let the sun reach the clusters.

403. iam olim, 'even then;' the original sense of **olim** (locative from *olle* = *ille*) is 'at that time;' and the indefinite sense 'at some time,' 'formerly,' comes later.

406, 407. Saturni dente, i. e. the pruning knife, with which Saturn was regularly represented; Ovid (Ibis 214) calls him *falcifer senex*. **relictam,** 'which he has left,' i. e. he comes back to the vine. **fingit,** 'moulds' or 'shapes.'

408 sqq. 'Virgil here imitates the short sententious maxims of Hesiod, and the imperative forms in *-to* of the old Roman laws' (Kenn.). **primus,** etc. are emphatic: 'Be the first to . . .'

409. sarmenta, 'prunings,' from *sarpo*, an old agricultural term whose root is identical with *ἁρπάζω*. **vallos,** 'vine poles.'

410. metito, lit. 'mow,' here used of gathering the grapes. **bis . . . umbra,** 'twice the vines are overshadowed with leaves;' i. e. the leaves have to be thinned twice in the year.

411. 'Twice (in the year) do weeds choke your crop of vines with thick noxious growth.' **sentibus,** 'briars,' here of any noxious weed.

412. uterque labor, i. e. the thinning of the leaves (*pampinatio*), and the rooting out of weeds (*runcatio*). **laudato,** etc., 'praise a large estate, farm a small one:' an epigrammatic expression borrowed from Hesiod, *Works* 641 *νῆ' ὀλίγην αἰνεῖν μεγάλῃ δ' ἐνὶ φορτία θέσθαι.* The meaning implied in **laudato,** as in *αἰνεῖν* and *ἐπαινεῖν* in Greek, is 'praise but don't make use of,' i. e. 'decline.'

413–415. Broom (**ruscus**), reeds and osiers (**harundo, salicti**) were used to bind the vines to the elms or other supports.

416. reponunt, i. e. 'no longer demand.'

417. 'Now the last vine-dresser is singing over the completion of his rows.' **effectos,** sc. *esse*. **antes,** a rare word, used also of *ranks* of soldiers.

419. uvis, dat. of indirect reference, 'for the grapes.' It might be taken, but less probably, as dat. of the agent, 'by the grapes.'

421. tenaces, 'tearing' the ground (Con.).

422. 'When once they have taken root in the soil or weathered the breezes.'

423. satis, from *sata*, 'the olives.'

424. cum vomere, 'with the aid of the plough-share,' a repetition of the idea already expressed in **cum dente recluditur unco.** Some understand **dente unco** of the hoe, and supply *recluditur* with the second **cum,** which they take as a conjunction. But to say that the earth supplies moisture, when upturned by the hoe, and teeming crops, when upturned by the ploughshare, seems absurd.

425. hoc, etc. 'This (i. e. ploughing) it is which nurtures the rich olive so dear to Peace.' **nutritur** has the best MS. authority. The v. l. *nutritor* ('with this rear the olive,' etc.) is generally adopted by the editors. But **nutritur,** besides being better supported, is superior in sense, as the imperative would be rather out of place here. **placitam,** 'pleasing,' an example of the past. part. of an intrans. verb used actively: not uncommon in poetry and old Latin. **Paci,** the olive being the universal token of peace or supplication.

426, 427. poma = 'fruit-trees.' The metaphor is that of a man feeling his limbs strong under him. **vires suas,** 'their proper or full strength.'

430. aviaria, 'haunts of birds,' i.e. woods; cp. Lucr. i. 18 *frondiferasque domos avium.*

431. tondentur cytisi, 'lucerne serves for fodder.'

432. ignes, 'fires' rather than 'torch-lights.'

433. et expresses surprise or indignation, as often: cp. Aen. vi. 806 *et dubitamus adhuc virtute extendere vires*, Cic. Phil. i. 8 *et vos acta Caesaris defenditis, qui leges evertitis?*

434, 435. maiora, such as are mentioned in ll. 437 sqq.; *minora* being willows, broom, etc. **sequar**, 'speak of.' **illae**, pleonastic, giving additional emphasis: cp. Aen. i. 3 *multum ille et terris iactatus et alto*, v. 456 *nunc dextra ingeminans ictus, nunc ille sinistra.*

437. Virgil continues the subject of forest-trees (**maiora**). **Cytorus**, a mountain of Paphlagonia covered with box-trees. The box-tree grows indigenous in a few spots in England—e.g. on the Chiltern Hills in Buckinghamshire.

438. Naryciae, 'Bruttian,' Naryx in Opuntian Locris being the mother country of the Bruttian Locri. Bruttian pitch was celebrated.

439. obnoxia, 'indebted.'

441. 'For ever rent and wrecked by stormy blasts.' The rhythm is expressive of the fitful gusts of wind. **animosi** (*anima*) = 'windy,' 'stormy;' Ov. Am. i. 6. 51 *impulsa et animoso ianua vento*, Stat. Theb. ix. 459 *animosaque surgit Tempestas*; so of pictures, i.e. 'full of life,' Prop. iv. 8. 9 *Gloria Lysippost animosa effingere signa.* This last example especially points to a distinction between this and *animosus* = 'courageous' (*animus*); or at any rate to two quite distinct uses of the same word, the one associated with the idea of *anima*, the other with that of *animus.* **franguntque feruntque**, like *agere et ferre*; the double expression enhancing the notion of violence as in 'harry and carry.'

442. fetus, 'products'—not 'fruits,' for they are *steriles.*

443. A hypermetric line, see Introd. p. 19.

444. hinc, *ex his silvis.* **trivere**, 'they shape.' The perfect denotes custom. **tympana**, 'drum-wheels' of solid wood, without spokes (like those now in use on railways).

445. pandas carinas, 'curved *hulls*,' not *keels*, which would be straight. The word *carina*, as Prof. Nettleship shows ('Contributions to Latin Lexicography'), denotes properly the lower part or bottom of a ship, not merely the keel, though it is sometimes used in this latter sense. He quotes, among other passages, Enn. A. 560 *pandam ductura carinam*, Cat. 64. 10 *pinea coniungens inflexae texta carinae*, Caes. B. G. *carinae planiores quam nostrarum navium, quo facilius vada excipere possent.* Cp. also Sall. Jug. 18. 8 *aedificia Numidarum . . . . . oblonga, incurvis lateribus texta, quasi navium carinae.*

446. viminibus, frondibus, ablatives. The leaves of the elm, in times of scarcity, were used for fodder.

447, 448. hastilibus, 'lance-like' shoots, as Aen. iii. 23. **bona bello**, epithet of **cornus**: the construction is *myrtus et cornus fecundae validis*

hastilibus. **Ituraeos**, a literary epithet, the Ituraei being a tribe of Arab archers in Palestine.

449. nec . . . non, 'moreover.' **lēves** and **torno rasile** are semi-proleptic (or rather, participial) in construction—the linden if smoothed, and the box if planed by the chisel.

452. missa, 'sped down the Po;' **Pado**, local ablative.

453. alvo, the 'entrails' of a diseased ilex: so all the MSS. except one, which gives *alveo*. [Cp. Shakespeare, 'Tempest,' i. 2. 293 'I will rend an oak, And peg thee in his knotty entrails.'] *alvus* is regularly used by agricultural writers of a bee-hive.

454. memorandum, 'note-worthy.' **Baccheïa**, Βακχήια.

456. Centauros, referring to the drunken contest between the Centaurs and Lapithae at the marriage feast of Pirithous, king of the Lapithae. **leto**, instrumental abl.

458–540. In this episode 'the charm of peaceful contemplation, of Nature in her serenest aspect and harmony with the human soul, of an ethical ideal based on religious belief and national traditions, of a life of pure and tranquil happiness, remote from the clash of arms and the pride and passions of the world, is made present to us in a strain of continuous and modulated music, which neither Virgil himself nor any other poet has surpassed' (Sellar, 'Virgil,' ch. vi. pp. 256, 257).

458. 'How blest beyond measure, could they but know their own happiness, are the country folk!' **fortunatos**, accus. of exclamation like *me miserum!* etc. **norint**, perf. subj. with pres. meaning: the apodosis would be *sint*.

460. humo, 'from the ground.' **facilem**, 'plenteous.' **iustissima**, 'most righteous,' because she gives without stint to all alike.

461, 462. foribus superbis, descriptive abl. with **domus alta**. **mane salutantum**, i.e. clients and others paying their respects. Such *levées* were held early, from 6 to 8 A.M.; cp. Mart. iv. 8. 1 *prima salutantes atque altera continet hora.* **totis aedibus**, 'from the whole palace.'

463, 464. 'Nor gaze on doors inlaid (**varios**) with lovely tortoise-shell, and gold-embroidered coverlets and bronzes of Ephyra.' **illusas**, 'fancifully wrought:' *ludere*, *lusus*, etc., are used of art imitating nature, and applied to works of art and music. **Ephyreïa**, 'Corinthian,' Ephyra being the old name for Corinth. Corinth was celebrated for its works of art.

465, 466. Assyrio, loosely used for 'Tyrian.' **veneno**, 'drug,' here with a touch of contempt. **casia**, an Eastern aromatic tree, used for scenting oil. **liquidi usus olivi**, 'the service of the clear olive oil.'

467–471. 'Yet have they careless ease and a life that knows no guile, rich in varied wealth—the liberty of broad domains, with grots and fresh lakes; cool valleys too, and lowing kine, and slumber soft beneath the shade are there.' **Tempe**, for any beautiful valley: properly the valley of the Peneus in Thessaly.

473. 'There is religion and reverence for age.'

475. ante omnia with **primum**. 'First and before all,' says Virgil,

'I would be the poet of philosophy.' Virgil is here thinking not only of Lucretius, but of the Greek philosopher poets, such as Empedocles, Xenophanes, and Aratus, and also of mythical bards like Orpheus and Musaeus, who revealed various mysteries in verse.

476. **quarum sacra fero**, 'whose priest I am:' cp. Hor. Od. iii. 1. 3 *musarum sacerdos.*

478. **labores**, 'toils' (i.e. eclipses), a poetical variety for **defectus.** The line is from Lucret. v. 751 *solis item quoque defectus lunaeque latebras.*

479, 480. **tumescant, residant** apparently refer, not to the tides, but to violent upheavals of the sea caused by earthquakes, such as Thucydides describes (iii. 89).

482. **tardis**, 'lingering,' i. e. the winter nights.

484. The reference is probably to Empedocles' theory that the blood about the heart (*αἷμα περικάρδιον*) was the seat of the intellect. Hence coldness of blood there would denote slowness of intellect. Among the Romans generally the heart was associated with the intelligence; hence *excors*, 'foolish,' etc.

486–488. **o ubi**, etc., 'O where is Spercheus with its plains and Taygetus haunted by Bacchanal maidens of Laconia?' i. e. 'would that I were there.' **bacchata**, deponent verb in passive sense, as *bacchatam Naxum* Aen. iii. 125.

490–492. Evidently in reminiscence of passages in Lucretius, e. g. i. 79 *Quare religio pedibus subiecta vicissim Opteritur*, iii. 37 *Et metus ille foras praeceps Acheruntis agendus*, 1072 *naturae primum studeat cognoscere causas.* **qui potuit** obviously refers mainly to Lucretius himself, though the tone of the passage is general, and might apply to any Epicurean philosopher.

495. **fasces**, the rods with axes carried before Roman magistrates. **populi**, gen. subj., 'the honours which the people give.'

496. 'And feuds that rouse faithless brethren to strife.' **fratres** might perhaps allude to the rivalry of Phraates and Tiridates for the throne of Parthia; but more probably refers to the break up of families in civil war; cp. Lucr. iii. 72, 73 *Crudeles gaudent in tristi funere fratris Et consanguineum mensas odere timentque*; and l. 510 below.

497. 'And Dacians swooping down from Hister, their ally.' The Dacians used to cross the frozen Danube into the Roman territory: hence the river is picturesquely said to be in league with them. They were at war with Rome B.C. 30.

498, 499. 'Not Rome herself and kingdoms tottering to their fall;' i. e. not the highest interests and most startling vicissitudes of politics can shake the serenity of rural life—a serenity to which the distinctions of poverty and wealth, and the emotions they cause, are unknown. In **neque doluit . . . inopem** Virgil attributes to his ideal countryman, not a selfish indifference, but the absence of any conditions to call out pity for others—all being so happy.

500–502. ipsa, 'of themselves.' **volentia** and **sponte sua** repeat and emphasise the notion of spontaneity—'unasked, of their own free will.' **tabularia**, 'records' or 'archives.' Some trace a special allusion to freedom from taxation, or from public contracts: but **iura . . . forum . . . tabularia** merely indicate city life in general.

503–512. Various means, motives and consequences of greed and ambition incident to city life; of which Virgil's own time supplied abundant illustrations, which his readers could apply as they chose. 'Some ply their oars in unknown seas, rush eagerly to arms, and make their way into kings' courts. One plots ruin for a city and its hapless homes, that he may drink from jewelled cups and rest on Tyrian purple: another hoards his wealth, and broods over buried treasure. One listens at the Rostra in rapt amaze; another, open-mouthed, is carried away by the cheers of high and low that ring, aye again and again, along the benches. 'Tis joy to have dipped their hands in a brother's blood: they pass into exile from home and its delights, and seek another country beneath another sun.'

504. regum is by some restricted to its use in Hor. Epp. i. 7, 37, etc. = 'the great.' But in connection with the preceding words the favour of foreign kings, rather than of Roman nobles, seems implied. Virgil points to adventurers who sought their fortunes in other lands.

505. excidiis, ablative.

508. hic, the aspirant to eloquence. **hunc**, the aspirant to political eminence.

509. cuneos, the blocks of seats in the auditorium of a theatre, so called from their wedge-like shape. The people sat in these, the senators (**patres**) in the orchestra: but **cunei** is here used of the whole theatre. Popular statesmen, etc. were cheered on entering. **enim** here, as in Aen. viii. 84 *tibi enim, tibi, maxima Iuno Mactat,* is merely an affirmative particle, which use is prior to its ordinary causal meaning. Cp. also Plaut. Trin. v. 2. 10 *Enim me nominat*, Liv. xxiii. 45 *enim iam nunc minor est res.*

514. hinc anni labor, 'hence the year's employment.' **parvosque nepotes**, 'his little grandsons.' One MS. gives **penates**, 'his humble home,' which some prefer. But though there is no special reason why Virgil should speak of grandsons rather than sons, the expression is not inappropriate, and it is safer to keep to the MSS.

515. meritos, 'that have served him well.'

516. requies, i.e. *anno.* 'Nor is there any stint to the year's o'erflowing either with fruits, or the offspring of flocks, or sheaves of corn.'

519–522. baca, 'the olive,' for which Sicyon was famous. **ponit**, 'is dropping.' **coquitur**, 'ripens.'

523. pendent, etc., 'hang about his lips (for kisses).' **oscula**, here in its original sense as a diminutive of *os*. Cp. Gray's Elegy, 'And climb his knees the envied kiss to share.'

527–529. agitat = *agit*. 'Himself keeps holy day; and stretched upon

the grass, while comrades wreathe the bowl around their altar fire, he pours a libation and calls on Bacchus.' **ignis**, a turf-built altar. **cratera coronant**, apparently suggested by Homer's *κρητῆρας ἐπεστέψαντο ποτοῖο*, though the meaning there is 'fill the bowls high with wine,' while Virgil means 'wreathe with flowers.' Cp. Aen. iii. 525 *magnum cratera corona Induit*.

530. iaculi . . . in ulmo, 'appoints contests of shooting (at a mark) in an elm'—a condensed expression. **certamen ponere**, like the Greek *ἀγῶνα τιθέναι*.

534. scilicet gives rhetorical emphasis to the words connected with it—'Thus, surely, brave Etruria grew, thus Rome became the fairest thing on earth, and girt her seven hills with a single city's wall.'

536–538. Dictaei, 'of Mount Dicte' in Crete, i. e. Jupiter, who was said to have been born there, and who succeeded to Saturn in empire. **iuvencis**, abl. with **epulata**. For the supposed impiety of slaying the ox, the fellow-labourer of man, cp. Cic. N. D. ii. 63 *tanta putabatur utilitas percipi ex bubus, ut eorum visceribus vesci scelus haberetur*. **aureus**, as ruler of the golden age.

541. spatiis (the circuits of a race-course) goes with **immensum**, 'boundless in its circuits.' The metaphor is from a chariot-race. 'But now I have finished my course over the boundless plain.'

542. MSS. vary between **fumantia** and *spumantia*; the former seems more appropriate.

LIBER III.

THE subject of this book is the care of the different animals which are required by the farmer. After a lengthy introduction (1–48), in which Virgil promises at some future time to write an epic poem in honour of Augustus, he proceeds to treat first of horses and cattle. The choice of cows and stallions for breeding purposes is discussed (49–122); directions are given for the treatment of sire and dam before breeding, and of the mothers when with young (123–156); the rearing of calves and foals is described (157–208); and an account of the effect of the sexual passion upon bulls and horses (209–241) leads the way to a long digression upon love (242–285), which concludes this portion of the poem.

Sheep and goats (in Latin *pecudes* as opposed to *armenta*, or horses and cattle) are next treated of. The mode of tending them in winter and in summer respectively (286–338) suggests another digression, in which an African shepherd's summer and a Scythian shepherd's winter are described (339–383). Then follow directions about rearing flocks for wool or milk (384–403); a few remarks about dogs (404–413), and the necessity of killing serpents (414–439); a description of the diseases of sheep (440–473); and finally a long account of a murrain among animals in Noricum (474 to end), which is appended in imitation of Lucretius' celebrated description of the Athenian plague in the sixth book of the 'De Rerum Natura.'

1–48. This introduction seems to have been written in the year 29 B.C., a year of general holiday and public honour to Augustus. Its tone of unmixed exultation corresponds to that of the introduction to G. i, and to Hor. Od. ii. 9, which is thus a companion passage. Professor Nettleship ('Ancient Lives of Vergil,' p. 59) suggests (from ll. 10, 11) that it *may* have been written in Greece, and if so, that it may have been written on the journey referred to by Horace in Od. i. 3, which cannot be harmonised chronologically with the only recorded visit of Virgil to Greece in 19 B.C. But on the other hand the allusion to Greece in ll. 10, 11 may be merely allegorical. See Introd. p. 7.

1, 2. Pales, a rustic Italian deity; see on Ecl. v. 35. **pastor ab Amphryso**, 'shepherd from Amphrysus,' i.e. Apollo, who, when banished *from heaven*, was said to have fed the flocks of Admetus, king of Thessaly,

on the banks of the Amphrysus. **Lycaei,** 'Arcadian,' from Mount Lycaeus in Arcadia, the abode of the rustic god Pan.

3, 4. 'All other themes that might have charmed our leisure thoughts with their spell are hackneyed now.' **carmine,** the MSS. vary between this and *carmina*: the ablative is perhaps preferable.

5. illaudati, 'infamous,' by litotes, as *illaetabilis* Aen. iii. 707, *inamabilis* vi. 428. Busiris was a king of Egypt who sacrificed strangers.

6. cui, dative of agent with passive participle—a poetical usage. **Latonia,** because Latona there gave birth to Apollo and Artemis.

7. umero eburno, the ivory shoulder substituted for that eaten by the gods, when Pelops was served up by his father at a banquet.

8. acer equis (abl. of respect), 'a driver keen.' Pelops was said to have won his bride Hippodame in a chariot race at Olympia with her father Oenomaus.

9. virum volitare per ora, 'float on the lips of men,' a phrase expressive of undying fame, taken from Ennius' epitaph on himself, *Nemo me lacrimis decoret, nec funera fletu Faxit. Cur? volito vivus per ora virum.* It is repeated Aen. xii. 235 *vivusque per ora feretur.* Some translate 'before the faces of men:' but Virgil probably intended the words to have the same meaning as in Ennius.

10 sqq. In this allegory Virgil seems to promise an heroic poem under the image of a temple to the glory of Rome and of Augustus; representing himself as an intellectual victor returning in triumph from a campaign in Greece with the captive Muses. In the plain of Mantua, beside his native Mincius, he will build his temple of song, and celebrate it with games and shows that will rival those of Greece. The deity enshrined within will be Augustus; the subjects of its decoration his recent triumphs, and the mythic ancestry of the Julian line. When Virgil's fame as a rural poet has been established (ll. 40–45) he will then be able to pass to Caesar's triumphs.

10, 11. primus, Virgil will be the first to do for his country what the Greek poets did for Greece. **deducam,** 'bring home in triumph.' **Aonio vertice,** i.e. from Helicon, the abode of the Muses, in Aonia, a part of Boeotia.

12. Idumaeas, a literary epithet, Idumaea being famous for its palm-trees. **palmas,** a palm-branch was carried by the victorious general at his triumph.

13. templum, it was of course a common practice to dedicate temples after a victory.

14. propter aquam, like the temple of Zeus by the Alpheus, at Olympia. **ingens,** 'wide;' the Mincio spreads into a lake near Mantua.

16. in medio, i.e. in the central shrine; see above on l. 10.

17. At these imaginary games the poet with his purple robes is the presiding officer, corresponding to the praetor with his striped toga.

18. agitabo, will cause to be driven, by instituting the games.

19, 20. mihi, 'at my bidding,' ethic dative. **Alpheum,** the river in

Elis, near which the Olympian games were held. **lucos**, i.e. the Nemean forest, where the shepherd Molorchus entertained Hercules. These games are to be an improvement even on those of Olympia and Nemea. In other words, Virgil's heroic poem will surpass the highest achievements of the Greeks. **crudo**, 'of raw hide.'

21. caput ornatus, for the constr. see on Ecl. i. 55. **tonsae**, 'trim,' as Aen. v. 556, 774, apparently a regular epithet for an olive garland. Priests and conquerors wore such: and Virgil here presents himself in both capacities.

24, 25. 'Or how the scene shifts with change of front, and how the embroidered Britons lift up the purple curtain.' Dramatic exhibitions form part of the show. **versis frontibus**, one way of changing the scene in Greek and Roman theatres was by means of triangular prisms (*περίακτοι*) at each end of the stage, which revolved upon a pivot, and so presented a different surface to the spectators. In this way the scene at each end of the stage might be altered. The contrivance was called *scaena versilis* in Latin. **tollant aulaea**, the curtain or drop-scene in the ancient theatres was *raised up* from the stage, and not lowered, as with us. Here the figures embroidered on the curtain are fancifully said to lift it up.

27. Gangaridum, Indians near the Ganges; referring to the defeat of Antony's Eastern allies. **Quirini**, Romulus as representing Rome.

28, 29. undantem, etc. 'surging with war and rolling in full tide.' **magnum**, masculine, adj. used abverbially, like *saxosus sonans* G. iv. 370. **Nilum**, the reference is of course to the war with Antony and Cleopatra. **navali . . . columnas**, 'columns built high with the bronze of ships,' i.e. *columnae rostratae*, or columns erected in honour of naval victories, which were adorned, according to Roman custom, with the prows of captured ships.

30, 31. Niphaten, a mountain of Armenia. Later Roman poets (e.g. Lucan, iii. 245) took it for a river: but there is no need to suppose that Virgil made the same mistake, as **pulsum** ('routed') might be applied to a mountain as well as a river. **versis**, 'shot backwards,' according to the Parthian mode of warfare. Augustus received the submission of the Armenians, and recovered the standards from the Parthians, in B.C. 20. We must therefore suppose either that these lines were added after the completion of the poem, or that they were general and prophetic in their character.

32, 33. These lines perhaps refer to the Morini (a tribe of Belgic Gaul, twice conquered, by Julius Caesar and again by C. Carrinas) and the Dalmatians (subdued by Vatinius 45 B.C. and by Octavianus 34 B.C.). Both appeared in the triumph of B.C. 29. Cp. Propertius, iv. 8. 53 *Prosequar et currus utroque ab litore ovantes.* Some consider the Western victory referred to as that over the Cantabri, B.C. 24, supposing the passage to have received later touches.

34–36. There shall be statues of the Trojan ancestors of the Julian family, Tros son of Jupiter, Assaracus son of Tros, and others; and also of

Apollo (**Cynthius**, from Cynthus a mountain of Delos), who with Neptune built Troy. **Parii lapides**, statues of Parian marble. **spirantia**, 'breathing,' 'life-like.' **nomina**, 'the mighty names.'

37. **invidia**, i.e. the enemies of Augustus.

38. **metuet**, shall be represented 'as fearing.' **angues**, the notion of Ixion bound with snakes to his wheel is peculiar to Virgil.

39. **saxum**, the λᾶας ἀναιδής (Od. xi. 598) of Sisyphus.

41. **intactos**, 'virgin' glades, i.e. a subject yet untried. **iussa**, accusative in apposition to the whole clause. Maecenas had urged Virgil to write the Georgics.

43, 44. He is about to treat of cattle, horses, etc., and he expresses this poetically by saying that he is called by **Cithaeron** (mountain in Boeotia, abounding in beasts), by the hounds of Taygetus (mountain in Sparta, whose dogs were famous), and by Epidaurus (noted for horses).

45. 'And the shout rings back redoubled by the echoing woods.'

46. **dicere**, infin. of purpose, a poetical usage; cp. Aen. i. 527 *Libycos populare Penates venimus*, Hor. Od. i. 2. 8 *pecus egit altos visere montes*. **accingar**, middle, 'I will gird myself.'

48. 'As many as those which separate Caesar from the birth of Tithonus.' **Tithonus**, a Trojan prince, brother of Priam; not a direct ancestor of the Julian family.

50. **fortes ad aratra**, 'strong to plough.'

51, 52. **corpora**, not periphrastic, as l. 69; 'the mother's shape must be his special care.' **torvae**, 'grim-looking.' **turpe**, 'ugly.' **plurima**, 'burly' (Sidg.).

56, 57. 'Nor should I object were she marked with white spots (**maculis et albo**, hendiadys), or shy of the yoke and sometimes mischievous with her horns.'

58. **ardua tota**, 'her whole body tall.'

60. **iustos**, 'regular;' cp. *iustus exercitus*. **aetas pati**, 'age for enduring,' like *tempus tegere* G. i. 213. The construction, which is common in Greek but rare in Latin, is a natural one, the infinitive having been originally the dative of a verbal substantive. For the hiatus and Greek rhythm see Introd. p. 18.

63. **superat** = *superest*. **laeta iuventas**, 'lusty youth.'

64. **mitte primus**, 'be the first to send.'

66–68. 'Poor mortals that we are, our brighter days of life are ever first to fly; on creeps disease and the gloom of old age; suffering sweeps us off, and the ruthless cruelty of death.' On the pessimism of Virgil's tone here see i. 99.

69–71. 'Constantly there will be those whom you would gladly exchange: constantly, then, renew them; and lest you should lament your losses when too late, forestall them, and choose out a supply of young ones for your herd every year.' **quarum corpora**, periphrastic for *quas*. **enim**, here merely a particle of emphasis; see on ii. 509.

73, 74. summittere, 'rear,' see on Ecl. i. 46. **in spem gentis**, 'for breeding.' **a teneris**, 'from foals,' like *a pueris*, etc.

75, 76. 'From the first a colt of high-mettled stock steps high in the pasture and brings his feet down daintily' (**mollia**, predicate). Ennius, Ann. 545, has *mollia crura reponunt* of the high springy action of cranes walking: cp. Xen. de Re Eq. x. 4 τὰ σκέλη ὑγρὰ μετεωρίζει. **ingreditūr**, for the lengthening of the final syllable see Introd. p. 16.

80. argutum, 'neat,' 'clean cut.' The word properly = 'clear' (from root ARG, 'bright'), and is used in very various senses, such as 'quick,' 'lively,' 'shrill,' etc. **brevis alvus**, etc. 'his barrel short, his back well-fleshed.'

81–83. honesti, etc. 'The best are bay and grey; white and dun are the worst.' **spadices**, from σπάδις, the Doric for a palm-branch. **gilvo**, the word is the same as the Germ. 'gelb,' and Engl. 'yellow.'

84. micat . . . artus, 'he pricks his ears, and his limbs quiver.' **auribus**, abl. of instrument; **artus**, accusative of the part. **micare**, of quick movement: cp. *micare digitis*, of the sudden movement of the hands in the game *mora*.

85. premens, 'compressing the gathered fire:' so most MSS. The word suggests that the fiery breath is like the suppressed forces of a volcano. The other reading is *fremens*, 'snorting.'

87. duplex, 'hollow,' i.e. sunken between a double ridge of flesh; opposed to *exstans*.

89. Amyclaei, of Amyclae, in Laconia, where Castor and Pollux were born.

91. Martis equi, Hom. Il. xv. 119; **currus Achilli** (i.e. his team, Xanthus and Balius), xvi. 148. **Achilli**, contracted from *Achillĕi*, gen. of *Achilleus* (Ἀχιλλεύς), declined as a Latin substantive in *-us*. So *Ulixi* (Ecl. viii. 70) from *Ulixĕus*.

92–94. effundit, so the best MSS.; *effudit* most editions, to agree with **implevit**: but there is no need for the change. **coniugis**, Rhea, to hide from whom his amour with Philyra, Saturn changed himself and Philyra into horses.

95. hunc quoque, 'even such a horse as this.'

96. abde domo, 'shut him up at home.' **nec turpi**, etc. 'favour not his dishonourable age,' i.e. suffer him not to breed when he is too old.

98. ad proelia, sc. *Veneris*.

99. quondam, 'at times,' a frequent use.

101. hinc, 'next,' i.e. after looking to their age. **artes**, 'qualities.' **prolem parentum**, 'the breed of their parents.'

104. corripuere, 'swallow up the ground,' an expressive phrase to denote great speed. So *corripere viam* Aen. i. 418, *viam vorare* Catull. xxxv. 7, and Shakespeare's 'devour the way.'

105–107. 'When the drivers' hopes are raised high, and eager throbbing drains their bounding hearts: furiously they ply the whirling lash, bending

forward to slack the reins: on spins (**volat vi**) the glowing axle.' **haurit**, the violent excitement 'exhausts' their heart. **verbere** = *flagello*, abstract for concrete. **torto**, not 'twisted,' but 'whirled about.' **dant lora**, the reins being passed round the driver's body, he would lean forward to slacken them.

111. umescunt, cp. Il. xxiii. 380 *Πνοιῇ δ' Εὐμήλοιο μετάφρενον εὐρέε τ' ὤμω Θέρμετ'*, Soph. El. 718 *Ὁμοῦ γὰρ ἀμφὶ νῶτα καὶ τροχῶν βάσεις Ἤφριζον, εἰσέβαλλον ἱππικαὶ πνοαί.*

113, 114. Erichthonius, an Athenian king. **rapidusque**, etc. 'and stand above the wheels as he rushed to victory' (Kenn.).

115–117. Pelethronii, so called from a glade on Mount Pelion. **gyros**, the 'ring' for breaking horses in (Gk. *κύκλος*). **atque equitem**, etc. 'and taught the armed horseman to prance upon the soil and gather up his proud paces' (i.e. a prancing action). The rider is said, rather artificially, to do what the horse does.

118, 119. uterque labor, the task of training chariot horses (ll. 113–114) or chargers (ll. 115–118). **exquirunt**, i.e. for breeding purposes. Whether you wish to breed horses for riding or driving, the sire must be young and spirited.

120–122. ille, 'the veteran,' i.e. the old horse, once victorious, but now too old for breeding. **Epirum**, noted for its horses; so G. i. 59 (*mittit*) *palmas Epiros equarum*. **Mycenas**, the capital of *Ἄργος ἱππόβοτον* as Homer calls it. **Neptunique**, etc. 'and traces his descent from Neptune himself.' Neptune was said to have produced the first horse, by striking the earth with his trident.

123, 124. sub tempus, 'as the time draws on.' **denso pingui**, 'firm plumpness.'

126. florentes, 'flowery,' i.e. clover, etc.

127, 128. superesse, 'be equal to,' lit. 'be above.' **ieiunia**, 'leanness.'

129. armenta, i.e. 'the mares,' with whom a different treatment is to be pursued.

133, 134. i.e. in summer, during the threshing time.

138. cadere, 'cease.'

140–142. plaustris, probably dative of indirect reference. **non sit passus**, 'no one would permit' (potential subj.). **carpere**, 'scour the plain.' **superare**, 'clear' the road at a bound.

143–145. pascunt, 'men pasture them.' **tegant, procubet**, final subjs. after **ubi**. **saxea umbra**, cp. Isaiah xxxii. 2 'the shadow of a great rock in a weary land.'

146–148. Silarus, a river between Lucania and Campania, north of the mountain **Alburnus**. **volitans**, 'insect,' pres. part. used as substantive, rare except with a few words such as *amans*, *adolescens*, etc. **vertere vocantes**, 'have called it in their tongue.' **verto**, strictly of translation from one language to another, as Plaut. Trin. prol. 19 *Philemo scripsit, Plautus vortit barbare.*

149–151. asper, acerba sonans, 'fierce, harshly buzzing;' Virgil imitates Lucr. v. 33 *asper acerba tuens* (of the dragon of the Hesperides). **acerba,** adverbial acc., as *crebra* l. 500. **furit,** etc. 'the air is stunned and maddened with their bellowings;' cp. Aesch. Sept. 155 *δοριτίνακτος αἰθὴρ ἐπιμαίνεται.* **sicci** heightens the picture of the cattle's sufferings; the stream to which they run is dried up by heat. The **Tanager** was a tributary of the Silarus (l. 146).

152. exercuit, 'gave play to.'

153. Inachiae iuvencae, 'the heifer of Inachus,' i. e. Io, daughter of Inachus, beloved by Jupiter, and changed into a heifer. She was pursued by a gad-fly sent by Juno.

155. pecori armentaque, for the hiatus, see Introd. p. 18.

158. 'Forthwith they brand on them marks to denote the stock;' hendiadys, like *maculis insignis et albo* l. 56 above.

159–161. quos malint, 'to mark those they wish,' etc. indirect interrogative depending on the idea of 'distinguishing' which is *implied* in the previous line. **summittere,** 'rear,' as l. 73 above. **pecori habendo,** 'for breeding stock.' **quos** is object of **servare,** subject of **scindere. horrentem,** of the 'rough appearance' of a ploughed field.

162. cetera, the cattle intended for breeding or killing will be left to graze: those intended for work on the farm must be trained at once.

164, 165. viamque, etc. 'set out on the path of discipline, while their spirits are yet pliant and their youth may be led.'

166. circlos, 'collars,' for *circulos,* only found in this place.

168, 169. ipsis . . . pares, 'yoke them together in pairs, and fasten them by the collars themselves.' **torquibus,** the same as the *circli* just mentioned. These light make-believe collars are to be still used, instead of the real yoke. **aptos** = *aptatos,* as Aen. iv. 482 *axem . . . stellis ardentibus aptum.*

170. illis, dat. of agent after passive verb—a poetical construction. **rotae inanes,** 'empty carts' or perhaps merely wheels without a body.

171. vestigia, the tracks of the wheels; **signent,** sc. *rotae.* 'Just marking the wheel-track on the surface of the dust.' The carts or wheels are so light as to leave little trace behind.

173. iunctos, joined to the pole.

175. vescas, 'thin,' 'poor;' cp. iv. 141 *vescum papaver,* Lucr. i. 326 *vesco sale saxa peresa* ('the small fine spray,' see Munro, *ad loc.*), Ovid. Fast. iii. 446 *vescaque parva vocant,* Plin. N. H. vii. 81 *corpore vesco, eximiis viribus*; the two latter passages being decisive. Gellius, deriving from *ve, esca,* makes it = 'voracious' in Lucretius and 'edible' in Virgil: but the etymology of the word is uncertain.

176. frumenta sata, 'standing corn' (Con.).

180, 181. The scenery of the Olympic games was near the river **Alpheus** in Elis, not far from the city **Pisa.** Close by was a grove of Jupiter, called Altis.

182. 'The horse's first task is to endure the sight of warlike rage and martial weapons,' etc.

187–189. 'And these trials let him endure (**audeat**, so Gk. τλῆναι) when first banished from his mother's teat, and after them yield his mouth to an easy halter (of osier, so **mollibus**, 'pliant'), ere his full strength comes, whilst he is still fearful, still ignorant of life.' **invalidūs**, for the quantity see Introd. p. 17. **etiam** here retains its etymological sense 'even now,' 'yet,' as Aen. vi. 485 *etiam currus etiam arma tenentem*. **inscius aevi**, 'ignorant of life,' 'inexperienced.' This is perhaps the simplest way of taking the phrase. Other explanations are (1) 'ignorant of his powers;' (2) 'in unconscious youth,' 'ignorant in respect of his youth,' **aevi** being then gen. of reference, like *aevi maturus* Aen. v. 73.

190. 'But when three summers have passed and the fourth has come,' i.e. at the end of three years when the fourth is beginning, which agrees with Varro and Columella.

191, 192. 'Let him begin to pace the ring, his steps resounding in regular time, and bend his pliant limbs in succession and show himself under restraint.' **gyrum**, see on l. 115 above. **laboranti**, of forced or artificial effort.

194. **vocet**, 'challenge.'

196. **densus**, 'strong,' 'with concentrated force,' or perhaps 'thick' with clouds.

197. **differt**, 'spreads abroad' Scythian tempests and rainless (**arida**) clouds, the north wind being a dry one.

198. **campi natantes**, 'liquid plains,' i.e. the sea, as Lucr. vi. 1142; cp. Aen. vi. 724 *campos liquentes*.

201. **ille**, Aquilo himself, i.e. the real storm. We have first the clouds overspreading the sky, then gentle rustlings on land and sea, then long breakers, and finally the fury of the blast.

202–204. **hic**, 'a horse like this,' seems more forcible than the v.l. *hinc*. **Elei campi**, i.e. at the Olympian games in Elis. **molli**, 'gentle,' 'docile.' **esseda**, British 'war-chariots' (Caes. B. G. iv. 33, etc.), ascribed by Virgil to the Belgae as by Persius to the Germans (vi. 47). They were adopted by wealthy Romans (Prop. ii. 1. 76 *esseda caelatis siste Britanna iugis*); and Virgil probably here refers to high-bred carriage horses.

205. **crassa farragine**, 'thick mash,' a mixture of spelt, barley, vetches, and pulse.

206. **ante domandum**, 'before taming them,' the gerund being equivalent to a verbal substantive; so Ecl. ix. 24 *inter agendum*.

208. **verbera lenta**, 'the pliant lash.' **lupatis** (sc. *frenis*), a bit with iron projections like a wolf's teeth.

213. The intervening hill excludes the view; the breadth of the stream prevents crossing (Con.).

214. **satura**, 'well-stored.'

215. **urit**, 'consumes.' **videndo**, 'by the sight:' see on l. 206 above.

217. illa, use of the pronoun to repeat and emphasize the subject, common in Virgil: see on G. ii. 435. Some editors, less probably, place a full stop at **herbae**, and connect **illa quidem** with **subigit**, **et** then being = 'even.'

219. Sila, a wooded range in South Italy. The MSS. mostly read *silva*: but the v. l. *Sila* is mentioned by Servius; and the fight between bulls in Aen. xii. 715–722, which is modelled on the present passage, takes place *ingenti Sila summove Taburno*.

223. longus Olympus, 'the wide heavens,' a phrase suggested by Homer's μακρὸς Ὄλυμπος, which however means 'the high mountain Olympus.'

226, 227. 'Bewailing sore his shame, the haughty victor's blows, and his lost love unavenged.' **victoris**, subjective gen. **amores**, of the beloved object, as Catull. xlv. 1 *Acmen Septimius, suos amores, Tenens*.

230. 'All night long he rests on unstrewn couch among the hard rocks.' **pernox**, this reading is attested by two ancient commentators, but the MSS. give *pernix*. Some editors retain *pernix*, rendering it 'stubborn,' 'persevering' (*per-nitor*). But *pernix* regularly means 'swift:' and **pernox** is so much more appropriate than even the suggested sense of *pernix*, that it seems better to adopt it. **instrato**, 'unstrewn,' the only example of this meaning: but the ordinary signification 'spread' is impossible here.

232. irasci in cornua, 'throw his wrath into his horns,' a powerful phrase, imitated from Eur. Bacch. 742 εἰς κέρας θυμούμενοι, and repeated Aen. xii. 104.

234. 'Scatters the sand in prelude to the fight.'

236. signa movet, 'marches out,' a military term.

237–239. 'As a wave, when it begins to whiten out at sea (**medio ponto**), draws on from the further deep its curving swell; and as, when it has rolled to shore, it thunders over the rocks.' **longius ex altoque**, 'from afar and from the deep,' go together. It is clearly wrong (with some editors) to place the comma after **longius**.

242. A hypermetric line: see Introd. p. 19.

246. vulgo, 'far and wide.'

249. erratur, impers. ''tis ill wandering.'

251. notas odor attulit auras, a characteristic Virgilian inversion for the natural *notum odorem attulerunt aurae*.

256, 257. prosubigit, 'roots up before him;' *pro* denotes forward action, as in *proculco*. The first **atque** couples **fricat** and **durat**.

258 foll. The allusion is to the story of Leander, who was drowned in swimming across the Hellespont to visit the maiden Hero.

259. abruptis, 'broken forth:' so *rupto turbine* Aen ii. 416.

261. porta caeli, a Homeric image (cp. Il. v. 749 πύλαι μύκον οὐρανοῦ); the sky being the palace of heaven, whose gates open to discharge the thunder.

263. super, 'on his corpse,' rather than = *insuper*.

264. lynces, they drew the car of Bacchus, along with tigers. **variae**, '*spotted*.'

267. Glaucus, son of Sisyphus, kept mares at Potniae in Boeotia, and would not allow them to breed. Venus therefore, to punish him, drove them mad, and they devoured him.

269, 270. Gargara, a part of Mount Ida in the Troas. **Ascanius,** a lake and river in Bithynia.

275. The theory of the impregnation of mares by the wind was commonly believed among the ancients, and is mentioned by Aristotle, H. A. vi. 19.

277, 278. 'The mares fly not to the East, (but) to the North or South.' Aristotle says, *θέουσι δὲ οὔτε πρὸς ἕω, οὔτε πρὸς δυσμάς, ἀλλὰ πρὸς Ἄρκτον ἢ Νότον.* Virgil omits the West: perhaps he was following a different authority.

280. vero nomine, probably Virgil merely means that hippomanes (horse-madness) is rightly so called, though some suppose that he intends to imply that this is the *real* hippomanes, as opposed to the tubercle on the foal's forehead (mentioned Aen. iv. 515), which was also called hippomanes.

286–288. armentis includes horses and oxen. **agitare,** 'treat' or 'sing of;' cp. Juv. i. 52 *haec ego non agitem?* ('handle these themes'). **hic labor,** 'this is now my task.'

289. This and the next four lines are partly imitated from Lucret. i. 136 foll., 922 foll. **animi dubius,** 'doubtful in mind:' **animi** in this sense occurs very frequently, not only after adjectives, but also with verbs, such as *excruciare, fallere,* etc. It should probably therefore be regarded, not as a gen. of reference, but as a survival of an old locative case. **vincere,** 'treat successfully,' 'overcome the difficulties of' the subject.

293. devertitur, as Con. observes, suggests the idea of a bye-path of the poet's own making.

296. dum reducitur, 'till it returns;' *dum* with the present in this sense is rare; cp. Ter. Haut. iv. 7. 5 *Tu hic nos, dum eximus, opperibere.*

299. turpes podagras, 'noisome foot-rot;' the plural perhaps denoting two kinds of diseases in the feet, called by Columella *clavi.*

300. hinc digressus, 'leaving the subject' (of sheep).

303. olim, 'at times,' as Aen. v. 125 *tunditur olim Fluctibus.* **cum olim** could hardly, as Con. suggests, stand for *olim cum,* 'at that time when.'

304. Aquarius, 'the Water-bearer,' one of the constellations of the zodiac. It set in February—the rainy season, and the end of the old Roman year.

305. haec (i. e. *caprae*) is the older form of nom. fem. pl. found in best MSS. of Cic. Tusc. and De Off., as well as in Plautus, Terence, and Lucretius; in whose time (says Munro on vi. 456) it must have been the usual form. The vv. ll. *haec . . . tuenda* and *hae tuendae* were due to ignorance on the part of the copyists.

306, 307. The fleeces of Miletus and the dyes of Tyre were especially famous. **Tyrios incocta rubores,** 'dyed with Tyrian scarlet:' for the constr. see on Ecl. i. 55.

308. hinc, from goats.

309. quam magis, an old idiom found frequently in Plautus, e. g. Trin. iv. 2. 19 *quam magis . . . minus*, Men. i. 1. 19 *quam magis . . . tanto artius*. *Quam* with comparative gave way to *quo* in classical Latin; but *quam* with superlative survived.

312. Cinyphii, the river Cinyps in Libya was noted for a breed of long-haired goats. **tondent**, 'men shear,' the subject being easily supplied.

313. The reference is to certain coarse hair-cloths called *cilicia* (made specially from the hair of Cilician goats, hence the name), which were used for fishermen's garments, soldiers' tents, etc.

314. pascuntur, having the sense of a transitive verb, takes an accusative. **Lycaei**, the mountain in Arcadia.

316. ipsae, 'of their own accord.'

317. The spondaic first foot, followed by a pause, expresses the slow approach of the heavily-laden goats.

319. curae mortalis, 'man's care.'

320. virgea, 'of twigs,' i. e. the arbutus mentioned l. 301 above.

323. utrumque gregem, sheep and goats. **mittet** is found in only one of the best MSS., the rest having *mittes*. But the run of the sentences is so much superior with **mittet**, that there can be no doubt that it is the correct reading.

325. carpamus, 'let us traverse.'

327, 328. 'But when the fourth hour of the day shall have brought on thirst and the cicalas' plaintive note thrills every thicket through.' **quarta hora**, i. e. about ten o'clock. **sitim collegerit**, lit. 'gathered thirst:' so *frigus colligere*, 'catch cold.' **collegerit, rumpent**, because thirst will have been already contracted by the fourth hour, but the cicalas will go on chirping.

332. sicubi, 'wheresoever,' lit. 'if anywhere;' *cubi* (*quo-bi*) being the old form of *ubi* and locative of *quis*, cp. *alicubi*. **tendat, accubet** are subj. in oblique interrogations implied after **exquirere**, 'to find out where.' **Iovis antiquo**, for the lengthening of the short syllable see Introd. pp. 16, 17.

335. tenues, a 'thin' or 'shallow' stream of water, such as would run in the wooden troughs (l. 330). Others explain it as a perpetual epithet of water, owing to its 'penetrating' powers.

337. iam roscida, 'now dewy,' dew being supposed to come from the moon.

338. alcyonem, acalanthida, cognate accusatives, like *resonare Amaryllida* Ecl. i. 5: 'echo with the halcyon's song.'

340. raris . . . tectis, 'the huts in which they live in scattered dwellings,' an artificial Virgilian expression for 'their scattered hut dwellings.' For a description of these huts see Sall. Jug. 18. 8 *aedificia Numidarum agrestium, quae mapalia illi vocant, oblonga, incurvis lateribus tecta, quasi navium carinae.*

343. hospitiis, 'place of shelter,' i. e. no regular shelter, as opposed to movable tents. **tantum campi iacet**, 'so vast the expanse of plain,' accounts for the absence of *hospitia*.

345. The 'Spartan' hound and 'Cretan' quiver are conventional literary epithets, here rather inappropriate.

346–348. 'So the stout Roman, armed in native fashion, makes his march beneath a crushing load, and, ere he is looked for, has pitched his camp and stands in column before the foe.' **iniusto**, 'excessive.' The Roman legionary, besides his armour, carried a supply of food, a *vallum*, and entrenching tools. **hosti**, ethic dative, denoting the person affected. **expectatum**, neut. pass. participle used as substantive: see on G. ii. 398.

349. at non, 'but not (in this way do they act) where,' etc.

350. turbidus with **torquens**, 'rolling turbidly:' see on l. 28 above.

351. 'And where Rhodope turns round and stretches towards the very north;' i. e. the range of Rhodope first runs eastwards, then bends round towards the north. **medium** = *ipsum*, the centre of a thing being the very thing itself: so *medium mare* Ecl. viii. 58, *mediae Mycenae* Aen. vii. 372.

354. informis, 'shapeless,' all outlines being hidden by deep snow.

355. septem . . . ulnas, 'rises seven ells high.' The earth is poetically said to rise, when its height is increased by the snow.

357–359. Imitated from Hom. Od. xi. 15 foll. *οὐδέ ποτ' αὐτοὺς Ἠέλιος φαέθων καταδέρκεται ἀκτίνεσσιν, Οὔθ' ὁπότ' ἂν στείχησι πρὸς οὐρανὸν ἀστερόεντα, Οὔθ' ὅτ' ἂν ἂψ ἐπὶ γαῖαν ἀπ' οὐρανόθεν προτράπηται.*

360. subitae crustae, 'a sudden film.'

362. 'That once welcomed ships, now welcomes broad wains.' For the pleonastic use of **illa** see l. 217 above, and see on G. ii. 435.

363. aera, 'bronze vessels.' **vulgo**, 'commonly,' 'often.'

364. indutae, 'on the back.' **umida vina**, 'the liquid wine,' i. e. the wine which is *usually* liquid.

365. lacunae, 'pools.'

367. 'Meanwhile it snows as hard (as it freezes, **non setius**) the whole air through.'

368–370. 'The herds perish, huge-limbed oxen stand buried in snow, the deer are huddled together, all numbed with the unwonted mass (of snow), and their horns scarce projecting.'

372. 'The scare of scarlet feathers,' i. e. scarlet feathers fastened to a rope, and suspended at the outlets of a wood so as to drive the game back. The technical name for the contrivance was **formido**, 'a scare.'

373. montem, the mass of snow.

376. Cp. Aesch. Prom. V. 452 *Κατώρυχες δ' ἔναιον, ὥστ' ἀήσυροι Μύρμηκες, ἄντρων ἐν μύχοις ἀνηλίοις* (of the barbarism from which Prometheus raised men).

377. A hypermetric verse; see Introd p. 19.

380. 'And imitate draughts of wine with yeast (i. e. with beer) and acid service-berries (i. e. a kind of cider). **fermento** plainly refers to beer; but

whether Virgil supposes yeast to have been used, or employs *fermentum* as ='fermented grains,' is not clear.

381. septem . . . trioni (by tmesis for *septemtrioni*), 'the North.' The name *septemtriones* (i. e. the seven ploughing oxen) was first given to the Great Bear, because the seven bright stars of which it is composed were supposed to resemble seven oxen. Then a new word *septemtrio* was formed, meaning either 'the Great Bear' or 'the North.'

382. The Montes **Rhipaei** were part of the Ural range, in South Russia.

383. velatur corpora, middle use of the passive verb; see on Ecl. i. 55.

384, 385. silva, 'growth.' **lappaequē**, for the scansion see Introd. p. 17. **laeta**, 'luxuriant.' Briars would tear the wool, rich fodder would make it coarse.

386. continuo, 'at once.'

388. tantum, 'only so much as.'

391. According to one legend Pan induced the Moon to follow him by changing himself into a ram with a splendid white fleece. According to Virgil's version the inducement seems to have been a present of a fleece.

395. ipse manu, 'with his own hand,' as being an important thing to see to.

397. et salis, etc. 'and reproduce a subtle flavour of salt in their milk.'

398, 399. etiam excretos='even as soon as born' (*excretos a matre* from *excerno*). **etiam** is much better for rhythm than the other reading *iam*, and is found in one of the best MSS. **prima**, adverbial, 'from the first.' **capistris**, 'muzzles,' with iron points, to prick the mother and make her drive the kid away.

400–403. 'The morning's milk is made into cheese (**premunt**) at night; the evening's milk is sent off to the town next morning' (probably in the form of cheese or curds, though Virgil does not tell us this); 'or else salted and stored up for future use' (this, though only stated of cheese made from the *evening's* milking, really applies to both). **adit oppida pastor** is thrown in parenthetically to explain **exportant calathis**—a cumbrous interpolation, to avoid which Scaliger suggested, and Wagner and Ribbeck have adopted, *exportans*. But if *exportans* be read, the balance of the clauses seems to require a colon at **lucem** (supplying *premunt*); and then *exportans calathis adit oppida pastor* makes an almost equally abrupt parenthesis.

405. Molossum, a breed of large dogs from Epirus, the Molossi being a tribe in Epirus. Hor. Epod. vi. 5 *aut Molossus aut fulvus Lacon, Amica vis pastoribus* ('the shepherds' sturdy friend').

406. sero pingui, 'fattening whey.' **custodibus illis**, abl. of circumstance, 'with these to guard you.'

408, 409. The mention of Spanish brigands (**Hiberos**) and of wild asses (**onagros**), which were never known in Italy, instances the vague localisation of Virgil's precepts.

412. agens, 'in the chase.'

415. galbanum, 'gum' from a Syrian plant, the smell of which was disliked by serpents. **graves**, 'dangerous.'

416. immotis, 'if undisturbed.' **mala tactu**, 'bad in the touching' (Greek ἄαπτος) i. e. 'that none may touch.' The words and rhythm reflect Lucr. ii. 408 *Omnia postremo bona sensibus et mala tactu*; where, however, it = 'unpleasant to the touch:' see note to Ecl. x. 54.

420. fovit humum, 'has nestled on the ground.'

421. colla, acc. of the part.

422–424. 'Now deep in flight he has hidden his craven head, slackening the while his central coils and the writhing extremity of his tail, and his last fold drags its slow coil along.' The snake on being struck down wriggles into a hole, the folds of its body gradually uncoiling as it enters. **agmina**, of a *moving* line; so Aen. ii. 212, v. 90 (of a serpent's motion), v. 211 (of the sweep of oars), ii. 782 (of a river's flow), and the ordinary use for an army on the march.

425. ille (as Aen. x. 707, xi. 809), 'the snake we wot of,' i. e. the *chersydrus*, a large water-snake common in Calabria.

430. hic, i. e. by the banks of the stream.

431. improbus here denotes excess, see on G. i. 119: 'satiates the glutton craving of his black maw.' **ingluviem**, properly the crop of a bird.

434. asperque, etc. 'savage with drought and maddened by the heat.'

435. ne is preferable to the v. l. *nec* on account of *neu* which follows, the use of *nec* in prohibitions being questionable, except in archaic formulae.

436. dorso nemoris, 'a wooded ridge,' cp. Hor. Sat. ii. 6. 91 *praerupti nemoris dorso*.

437–439. Two of these lines are repeated Aen. ii. 473–475. **exuviis**, 'the cast-off skin' or 'slough.' **catulos aut ova** is either a vague expression for the serpent's young (or brood), or a recognition of the fact that snakes are viviparous as well as oviparous, though the chersydrus belongs to the latter class. The notion of the snake bringing up its young is imaginary. **linguis**, instrum. abl. **ore**, local abl. **trisulcis**, the serpent's tongue is really two-forked.

441–443. ubi, etc. 'when chilling rains or winter's crisp hoar frost have pierced them to the quick.'

448. tristi amurca, 'sour oil-lees.'

449. spumas argenti, 'scum of silver,' i.e. a scum which forms on the surface of silver, or lead and silver, when melted. **vivaque sulphura**, a strong example of an hypermeter, cp. G. ii. 69 *arbutus horrida*, and see Introd. p. 19. The MSS. mostly give *et sulphura viva*: but *vivaque sulphura* is attested by Servius and other ancient grammarians, and is doubtless the right reading, the other having been introduced to remove the anomalous metre.

450. Idaeas pices, 'pitch from Ida.' Mount Ida was celebrated for its pines. **pingues unguine,** 'greased with oil' (so as to be soft and yielding).

451. graves, 'noxious.'

452–454. 'Yet there is no more sovereign remedy for the disease than when one has managed to cut open the head of the sore: concealment feeds the taint and makes it live.' **praesens,** 'efficacious,' 'helpful,' usually in this sense of the gods, whose presence was necessary if they were to give aid. **fortuna,** a 'successful chance' of dealing with the disease (Gk. *καιρός*)—rather an artificial use of the word. Some editors translate 'their toils have no more prompt success,' **laborum** then denoting the efforts of the shepherds. **tegendo,** lit. 'by covering;' see on G. ii. 239.

456. omnia (so most MSS. and Servius) is quite intelligible on the analogy of such phrases as *omnia fausta precari* (cp. Hor. Od. i. 18. 3 *siccis omnia nam dura deus proposuit*); though *omina*, the reading of most editions, would perhaps be 'less colloquial and more poetical' (Con.). For the idea of **sedet . . . poscens** cp. the fable of Hercules and the waggoner, and the French proverb, *Aide-toi, et le ciel t'aidera.*

459. inter ima pedis, 'between the hoofs.'

461, 462. Bisaltae, a Thracian tribe near the Strymon; **Geloni,** a Scythian tribe; **Rhodope,** a mountain in the south-west of Thrace; **Getae,** a tribe in the north-east of Thrace, bordering on Scythia. The Thracian flies to **Rhodope,** the Scythian to the **deserta Getarum;** though the expression is such that l. 462 appears to apply to *Gelonus* alone.

463. The practice of drinking 'milk curdled with mare's blood' is ascribed to the Spaniards by Horace (Od. iii. 4. 34), and to the Massagetae by Statius (Achill. i. 307).

464–467. 'If you notice a sheep withdrawing too often to the luxury of shade, too idly nibbling at the topmost grass, coming home the last, or tumbling down while grazing in the field, and retiring all alone before the late approach of night . . .' **procul,** 'apart from the others.'

468. culpam . . . compesce, 'check the mischief with the knife,' i.e. kill the sheep. **culpam,** etc. is introduced instead of the proper antecedent to **quam** (l. 464).

470, 471. 'Not so swiftly over the main sweeps the storm-laden squall, not so swiftly as the thousand plagues of cattle.' The comparison is mainly (as Con. suggests) between the rush of a storm-wind and the quick speed of disease; but **tam creber . . . quam multae** also introduces the idea of frequency.

472. aestiva (properly a military term), 'summer quarters,' i.e. the stock in them.

473. spemque gregemque, i.e. *agnos cum matribus* (Serv.).

474–476. sciat, sc. *tota aestiva correpta,* etc. **Norica,** Noricum was the country between the Danube and the Alps, the modern Carinthia, Styria, etc. **castella in tumulis,** 'hill-forts,' i.e. the fortified villages of Alpine tribes. **Iapydis,** 'Illyrian,' from the Iapydes, a tribe of Illyricum,

through which **Timavus** flowed into the Adriatic. **post tanto** = *tanto post*, 'so long afterwards.'

478, 479. 'Here once from tainted skies arose a season of sad ruin, blazing with the full force of the autumn's heat.'

482–485. 'Nor was there a uniform road to death; but when fiery thirst, coursing through every vein, had drawn their wretched limbs together, there was a fresh overflow of fluid moisture absorbing piecemeal into itself the whole frame dissolved by pestilence.' **nec simplex**, the meaning is, not that there were more ways than one, but that the disease passed through two contrary stages, fever and liquefaction. **sitis**, poetical for 'fever.'

486, 487. **honore**, 'sacrifice,' as often in Virgil. **infula**, 'a fillet' or 'flock of wool,' knotted at intervals along 'a riband' (**vitta**) and bound round the head of priests and victims. Here **nivea vitta** is descriptive abl. with **infula**; 'while the woollen fillet with its snowy band is being fastened on.'

490. **inde**, 'from that animal.' **fibris**, certain 'filaments' in the liver, important in divination: here for the 'entrails' in general. The refusal of the flame to kindle was a bad omen.

492. **suppositi**, because the knife was applied from below to the victim's throat.

493. 'A few drops of blood just stain the surface of the sand.'

494, 495. **laetis** ('luxuriant') and **plena praesepia** heighten the picture; the animals die in the midst of plenty. **vulgo**, 'everywhere.'

496, 497. **blandis**, 'fawning;' *catulorum blanda propago* Lucr. iv. 998. **faucibus angit obesis**, 'stops the breath in their swollen throats' (Con.).

498. **infelix studiorum**, 'hapless in the end of his pursuits,' lit. 'in respect of his pursuits,' i. e. his races and victories are cut short by death. Gen. of reference, like *integer vitae*, *seri studiorum*, etc. It seems more natural to take the words together than, with some editors, to join **studiorum** with **immemor**, 'forgetful of the race.'

499. **avertitur**, 'shuns;' constructed with accus. κατὰ σύνεσιν, like Greek ἀποστρέφεσθαι, cp. *vim exit* Aen. v. 438, and similar constructions with *evadere*, *egredi*, *erumpere*, etc.

500–502. **ibidem**, i. e. *auribus*; 'a fitful sweat breaks out thereon—a sweat (**ille quidem**) all chill as death draws nigh; the skin is dry, and hard, and unyielding to the touch.'

504. **crudescere**, 'increases in virulence;' so of a battle growing hotter, Aen. vii. 788, xi. 833.

506, 507. **gemitu**, modal abl. with **gravis**; 'the breath deep-drawn, sometimes with a heavy groan; and they strain their inmost vitals with a long-drawn sob.'

508. **obsessas**, 'choked.'

509. **inserto**, in their mouth.

511–514. 'Soon even this (the remedy of wine) brought destruction; they were fired with new strength of madness, and even in the weakness of

death (Heaven send the good a better fate, and like madness to our foes!) they tore and rent their own flesh with bare teeth.' **nudis** adds to the vividness of the picture: the horse bares its teeth to devour its own flesh.

515. duro fumans sub vomere, 'smoking under the weight of the toilsome plough-share.'

518. fraterna morte, with **maerentem,** 'sorrowing for his comrade's death.' This seems better than to take it with **abiungens** as=*fratre mortuo.*

522. electro, 'amber.' In Aen. viii. 402 it is a metal, explained by Pliny, H. N. xxxiii. 4. 23, as a natural mixture of one part silver to four parts gold; its name being due to its resemblance to the pale brightness of amber.

522–524. at ima, etc. 'But his flanks below are slackened, dullness weighs down his heavy eyes, and earthward bends his neck with drooping weight.'

527. epulae repostae, i. e. banquets constantly replenished, banquets of many courses, 'sumptuous.'

529. exercita cursu, 'rapid-rolling.'

531. tempore non alio, 'never before.'

532, 533. quaesitas, 'sought in vain,' cp. Hor. Od. iii. 24. 32 *Sublatam ex oculis quaerimus invidi.* **Iunonis,** we know from Hdt. i. 31 that at Argos the car of the priestess of Juno was drawn on solemn days by white kine: and Virgil, *more suo,* transfers this practice to another scene. **uris,** 'buffaloes.' **imparibus,** even the buffaloes were ill-matched. **donaria,** 'shrines;' strictly, temple treasure-chambers where offerings were kept, as Lucan. ix. 516 *Non illic Libycae posuerunt ditia gentes Templa, nec Eois splendent donaria gemmis.*

534. rimantur, 'scratch.'

536. contenta, 'straining,' a Lucretian use of the word.

537. insidias explorat, 'prowls in ambush,' lit. 'spies out an ambush,' a subtle Virgilian phrase, for the ordinary *explorat locum insidiarum.*

543. proluit, 'washes in front of it,' i. e. 'washes up.' **insolitae,** the epithet, which would be more natural with **flumina,** is transferred to the seals, in Virgil's manner.

545. astantibus, 'upstanding,' i. e. raised in terror.

548–550. nec . . . que, 'not only not . . . but;' so *οὔτε . . . τε.* **mutari pabula,** i. e. a change of food. **quaesitae,** 'when applied to.' **artes,** 'the physician's skill.' **magistri,** sc. *artis medendi.* **Chiron,** son of Philyra and Saturn, and **Melampus,** son of Amythaon, are mythic representatives of the healing art, which Lucretius, in his description of the plague of Athens, represents as itself baffled—*mussabat tacito Medicina timore* (vi. 1179).

552. Tisiphone, one of the Furies, personifies divine vengeance inflicting disease and death in penalty for sin.

556, 557. Cp. Lucr. vi. 1144 *Inde catervatim morbo mortique dabantur.* ***dat,*** sc. Tisiphone. **dilapsa,** 'dissolving,' cp. ll. 484, 485 above.

559, 560. 'For the flesh, none could cleanse it with water, or master it with flame,' i. e. it was impossible to cleanse or cook it for man's use. **viscera abolere**, properly, 'to destroy the flesh,' appears to mean 'destroy the taint in the flesh,' and so 'cleanse.' Some editors take the meaning to be that the carcases were too numerous to be destroyed with fire or water. This would give a more natural meaning to **abolere**: but the context plainly shows that Virgil is speaking of the impossibility of *using* the carcases.

561 foll. The wool can neither be shorn (**tondere**), nor woven (**telas attingere**), nor worn (**amictus**).

565, 566. **sequebatur**, 'coursed' or 'trickled over.' **sacer ignis**, the Latin name for an eruptive disease somewhat like erysipelas.

LIBER IV.

THE subject of the fourth book is the management of bees. The proper position of the hive is first described (1–50), then the manner of swarming (51–66), followed by directions as to how to deal with swarms (67–148). Then comes an account of the character and habits of bees (149–227), of the mode of collecting the honey (228–250), and of the diseases to which bees are liable (251–280). The artificial generation of bees is next explained (281–314); and the book concludes with a long episode, in the epic style, recounting how this method was revealed to Aristaeus.

According to the Pseudo-Donatus the book originally concluded with an encomium on Cornelius Gallus (the Gallus of the tenth eclogue), and the story of Aristaeus was afterwards substituted at the request of Augustus. Gallus was for four years prefect of Egypt, but incurred the displeasure of Augustus, was exiled, and committed suicide. It has been suggested that the mention of Egypt as the place where the artificial generation of bees was practised (287 foll.) may have led the way to the praises of Gallus; and the suggestion derives some confirmation from the redundant description of the Delta in ll. 287–293, where see note.

1–7. Invocation to Maecenas. 'Next will I set forth the gift divine of heaven-sent honey: on this too, Maecenas, cast an eye. In your ears will I sing of a wondrous drama on a petty stage, of chiefs of pride, and all a nation's character, its tastes, its peoples, and its wars. Slight is the theme; not slight the poet's fame whom unpropitious powers spare, while Phoebus hears his call.' **aërii**, referring to the ancient notion that honey fell down from heaven on to the leaves, and was thence gathered by the bees: see Ecl. iv. 30. **in tenui**, i. e. *in levibus rebus*. **laeva**, 'unfavourable,' as Ecl. i. 16, Aen. ii. 54, x. 275. Servius and some editors render 'favourable.' It is true that in reference to augury *laevus* meant 'favourable,' omens on the left hand being the lucky ones. So thunder on the left is a favourable sign in Aen. ii. 693, ix. 631. But the general sense of the word was always 'unpropitious.'

9. **sit**, subj. of purpose.

11. **insultent**, 'trample on.'

13–15. **picti terga**, for the construction see on Ecl. i. 55. **squalentia** here seems = *squamosa*, 'the speckled lizard with his scaly back.' **stabulis**, 'their homes.' **meropes**, 'bee-eaters' (*Merope apiaster*). **Procne**, 'the

swallow;' the red spots on whose breast were fabled to be blood-stains from the murdered Itys. Here, as in l. 511 below, Virgil follows the Roman version of the story of Tereus, which makes Procne the swallow and Philomela the nightingale. The Greeks made Procne, Tereus' wife, the nightingale, and Philomela, her sister, the swallow.

17. **nidis**, 'nestlings,' as G. i. 414.

19. **tenuis**, 'shallow.'

22, 23. **vere suo**, 'in the spring they love,' cp. Ecl. vii. 62 *sua laurea Phoebo*; and (ironically) Cic. Mil. 33. 89 *Milone occiso Clodius habuisset suos consules* ('after his own heart'), Pis. 12. 27 *suum Clodium*, 'his dear Clodius.' **decedere**, 'to retire from (lit. before) the heat,' cp. G. iii. 467 *serae solam decedere nocti*.

25. 'Towards the middle of the stagnant pool or flowing stream,' i. e. the *stagna* or *rivus* of ll. 18, 19.

29. **Neptuno**, 'plunged in Neptune's flood.' Here, as elsewhere throughout this book, there is an amusing irony in the majestic language which Virgil uses in describing the doings of bees.

30, 31. **casiae**, 'casia,' an aromatic shrub. **serpylla**, **thymbrae**, 'savory,' 'thyme.' **graviter spirantis**, 'strong-scented.'

32. **irriguum**, active, 'watering.'

34. **alvaria** (so most MSS.) is probably correct; *alvus*, not *alveus*, being the term for a bee-hive, and *alvare* properly 'a place for bee-hives,' then a 'hive.' Most editors, except Ribbeck, read *alvearia*.

36. **cogit**, 'congeals.' **liquefacta remittit**, 'melts and thaws.'

37–41. **neque illae**, etc., 'nor idly do they vie to smear with wax each slender cranny in their home and seal the doorway's edge with pollen-bloom of flowers; storing for that same use the glue they gather, stickier than bird-lime or pitch from Phrygian Ida.' **fuco** = (1) a 'sea-weed' from which a dye was extracted; (2) 'dye' or 'colour,' as Hor. Od. iii. 5. 27 *neque amissos colores Lana refert medicata fuco*; (3) 'disguise' or 'pretence,' *sine fuco et fallaciis* Cic. Att. i. 1. Virgil here seems to mean the pollen, or coloured dust in the stamens of flowers: but the word occurs nowhere else in this or a similar sense. **fuco et floribus** by hendiadys for *fuco florum*. **gluten** apparently denotes the *propolis*, a reddish-brown glutinous rosin, gathered by bees from the buds of wild poplar trees, etc. and employed to line the inside of the hive and all projecting parts. It clings so strongly to the legs of those who gather it, that others have to help in detaching it; so that **visco lentius**, etc. is true.

42–44. **effossis**, by the bees themselves, e. g. by 'humble-bees.' **fovere larem**, 'make a snug home.'

45, 46. **tamen**, i. e. though the bees have done it already; **et**, in addition to the *propolis*. **fovens**, 'making it warm.'

47–50. There should be no yew-trees in the neighbourhood of a hive; crabs should not be burnt near it; it should not be placed in a marshy spot, or where there is an echo.

48. cancros, the ashes of burnt crabs were used as a cure for certain diseases. **neu crede,** 'do not trust the marsh,' i. e. do not put the hive near it.

49, 50. ubi concava, etc., 'where the hollow rocks ring to the sound as it strikes them, and the echo of the voice leaps back from the shock.' **offensa imago** is not strictly accurate, as it is the voice, and not the echo, which strikes against the rock.

51, 52. quod superest, 'moreover;' a Lucretian formula of transition.

53–57. 'They wander on and on through glade and woodland, gathering the harvest of all bright flowers, and sipping the water's surface upon airy wing (**leves**). Hence 'tis that with some mysterious joy they cherish their young at home (**progeniem nidosque,** hendiadys); hence deftly forge their wax anew, and mould their clinging honey.'

58. hinc, 'hereupon.'

59, 60. The 'host' (**agmen**) and the 'dark cloud' (**obscuram nubem**) are the cluster of bees when swarming.

62. huc, i. e. on the tree which they are making for. **iussos,** 'which I bid you.'

63. melisphylla, 'balm.' **cerinthae,** perhaps a kind of 'savory.'

64. Matris, Cybele, whose worship was accompanied with the clash of cymbals. The language here again is most grandiloquent.

65. ipsae, 'unbidden,' 'of themselves.'

67. ad pugnam is emphatic, 'but if it be for battle they have left the hive.' Some make the apodosis begin at l. 69 (but *que* is against this); others at l. 77; others at l. 86: but it seems more likely that Virgil goes off into a parenthesis (**nam saepe,** etc.), which swells into a descriptive paragraph; and the sentence remains an anacoluthon, ll. 86 sqq. indicating what the apodosis might have been.

68. regibus with **incessit,** 'often when there are two kings, strife breaks out between them.' It should properly be *queens*; but the ancients mistakenly supposed the queen-bee to be a king.

69. bello, probably abl., 'with war,' rather than dat., 'for war.'

70–72. 'For laggards are roused by a martial note as of some braying horn, and sounds are heard that imitate the trumpet's fitful blast. **fractos** expresses the short, irregular blasts of the trumpet, as opposed to a continuous sound.

74. 'They sharpen their stings with their beaks, and get ready their arms.' Bees do not sharpen their stings with their proboscis, but the notion may have arisen (as Sidg. suggests) from their habit of rubbing their bodies with their legs. Others, less probably, take **rostris** as dat. ('sharpen stings for beaks'), or as = *rostrorum* ('out of their beaks').

75. praetoria, the Roman general's tent, here 'the royal cell.'

82. ipsi, the two kings.

84, 85. usque adeo, 'right up to' the moment of defeat. 'Resolute to flinch not to the last, till a crushing victory has driven one side or other to

turn to flight.' For **obnixi** = 'firm' cp. Aen. iv. 332 *obnixus curam sub corde premebat*; for the poetical use of the prolative infinitive cp. Ecl. v. 1. **dum subegit**, the subjunctive would be the natural construction, implying the purpose of the bees; but the result is here regarded as an accomplished fact: cp. Cic. Verr. i. 6 *mansit usque ad eum finem dum iudices reiecti sunt*.

86, 87. 'These outbursts of the soul, this awful riot—
Toss up a pinch of dust, and all is quiet!' (Blackmore).

89. prodigus, i.e. consuming food without return—'lest he be a wasteful encumbrance.'

91–94. 'The one will flash with spots rough with gold—for there are two kinds, the choicer, distinguished in look and bright with ruddy scales; the other squalid from sloth drags his wide paunch ingloriously along. **meliŏr**, for the quantity see Introd. p. 17.

96–98. 'The others are foul and ugly, like the parched traveller when he comes from the dusty road, and spits the earth from his dry throat.' **alto**, 'lying deep.' The appearance of the inferior bees is compared to that of a traveller in hot dusty weather; not to his *spittle* (as Con. suggests). The latter detail is merely added to heighten the picture of the traveller half choked with dust.

99. 'Their bodies evenly marked with glittering drops of gold,' lit. 'flashing as to their bodies dyed with gold and symmetrical drops.' **auro et guttis**, hendiadys.

100–102. hinc = *ex his apibus*. **premes**, 'strain' (through wickerwork, before putting into jars). **Bacchi domitura saporem**, referring to the Roman drink called *mulsum*, a kind of mead, consisting of a mixture of wine and honey.

103. incerta, 'aimlessly.'

104. frigida, proleptic, 'leave their hives cold.'

110, 111. furum, objective gen., 'protector against thieves and birds.' **Hellespontiaci**, because worshipped at Lampsacus on the Hellespont, Catull. xviii. The bees are to be invited into gardens, and therefore under the protection of Priapus, the god of fertility, whose figure, armed with a **falx saligna**, was part of the regular furniture of a garden.

115. plantas, 'shoots,' or 'suckers:' see G. ii. 23.

116–119. ni iam . . . traham . . . canerem, an irregular conditional sentence. The proper tense in both protasis and apodosis would be the *imperfect* subjunctive, to denote a present condition which is no longer possible ('were I not furling . . . I should be singing'). For the sake of vividness and variety the *present* tense is substituted in the protasis ('should I not furl'), as though the alternative were still possible. So Tibull. i. 8. 22 (quoted by Forb.) *et faceret si non aera repulsa sonent*. **Paestum**, in Lucania, famous for roses.

120–123. intuba, 'endive,' a garden plant, not the wild endive or succory of i. 120. The **cucumis** here described answers to the *cocomero serpentino*, longer than the common cucumber, with a crooked neck and swollen belly.

sera comantem, 'late flowering,' adverbial use of acc. of neut. adj., like *acerba sonans* G. iii. 149, *crebra perit* 500.

125. Oebaliae arcis, i.e. Tarentum, founded by a Laconian colony, Oebalus being a mythical king of Sparta: so *Oebalii fratres* (Castor and Pollux) Stat. Silv. iii. 2. 9, *Oebalii amores* (of Helen) ib. ii. 6. 27. **arcis**, the v. l. *altis* is read by most editors—in which case *Oebaliae* is a name of Tarentum, not elsewhere found.

127. Corycium, of Corycus in Cilicia, famous for gardens. Pompey transported some of the Cilician pirates into Calabria. **relicti ruris**, 'waste land.'

128, 129. illa with **seges**. **fertilis iuvencis**, 'fruitful for steers,' i. e. 'fruitful for ploughing.' Others take **iuvencis** abl. ('fertile with the toil of oxen'): but Virgil seems to be speaking rather of what the land *might be*, than what it *was*. **seges**, 'land.' It was suitable neither for ploughing (**iuvencis**), nor for pasture (**pecori**), nor for vineyards (**Baccho**).

130–133. 'Yet here, amid the brushwood, he planted garden-stuff at intervals with white lilies round it (**circum**), and vervain, and fine poppy seed, matching in his pride the wealth of kings; and home returning late at night loaded his table with a feast unbought.' **hic**, better as adverb than pronoun. **premens**, as in G. ii. 346. **vescum**, 'small,' 'fine,' referring to the size of the poppy's seeds. See on G. iii. 175.

134. carpere, perhaps better taken (with **abundare** l. 140) as historic infinitive, than as depending on **primus**.

135. etiamnum (a variety of *etiam nunc*: cp. *tum* and *tunc*), 'was still splitting,' i.e. before the spring had begun.

137. tondebāt, for the quantity see Introd. p. 17.

139. apibus fetis, 'parent-bees.'

140. spumantia, etc. 'strain the foaming honey from the squeezed comb.' Cp. l. 101 above.

142, 143. in flore novo, 'at its early bloom,' denoting the time. **matura**, sc. *poma*.

144, 145. ''Twas he too planted out in rows elms of many years, the pear-tree already hardened, and sloes with fruit upon them,' etc.—i.e. he was such a skilful gardener that he could transplant trees much later than other people. **versum**, cp. Aen. v. 119 (of a 'row' or 'bank' of oars).

147. iniquis, not of the right measure; here = 'too small,' as elsewhere (i. 64, etc.) too large—'barred by scanty space:' cp. Juv. xiv. 126 *servorum ventres modio castigat iniquo*.

150. addidit, 'has given;' cp. i. 129, 150, 513. **pro qua mercede**, 'to gain which recompense.' The story was that as Saturn devoured his children, Jupiter was hidden by his mother in a cave in Mount Dicte in Crete, and that the Curetes, or priests of Cybele, drowned his cries with their cymbals, while the bees fed him with honey.

153, 154. 'They only have community of offspring, with a common city *for* their home, and live beneath the majesty of law.' **solae**, Virgil forgets

or ignores ants, wasps, etc. **consortia**, here 'shared in common,' properly 'a partner.'

157, 158. in medium, with **reponunt**; 'store up their gains for common use.' **victu**, dative after **invigilant**, 'watch over the supply of food.'

159. saepta domorum, 'the walls of their dwellings,' = *saeptas domos*. In these constructions the partitive notion often disappears, and the neut. adj. merely expresses a quality, e. g. *strata viarum* Aen. i. 422, *exstructa rogorum* Lucret. vi. 1283.

160. lacrimam, here of the gum which exudes from plants: so Aristot. H. A. ix. 40 *φέρουσαι τῶν τε ἄλλων ἀνθέων καὶ ἀπὸ τῶν δένδρων τὰ δάκρυα.*

162. suspendunt; bees begin working from the top of the hive.

165. sorti, probably predicative dative, 'as their lot,' like *curae* in l. 178 below. Some take it as an archaic ablative, 'by lot,' as in Liv. xxix. 20 *sorti evenisset*, etc.

169. fervet opus, 'hot glows the work:' cp. Aen. i. 436, where the present passage is partly repeated.

170–175. lentis, 'pliant' or 'ductile.' **properant**, 'are busy forging;' so with accus. Aen. ix. 401 *properet per vulnera mortem*. **lacu**, 'a tank.' **in numerum**, 'in measured time.' For the whole description cp. Aen. viii. 449 sqq.

176–178. 'E'en so, if small we may compare with great, Cecropian bees are spurred by inborn love of gain, each in its office.' **Cecropias**, 'Athenian,' from Cecrops, the legendary founder of Athens. The epithet is a literary one, Attic honey being famous.

180. multa nocte, 'late at night,' when night is far advanced.

183. The **tilia** is called *pinguis* from the gluten on its leaves; the hyacinths **ferruginei** from their dark blue colour; see on G. i. 467.

184. quies operum, 'rest from labour.'

188. mussant, 'hum.' **oras**, of the 'entrances' to the hive, as above, l. 39.

190. in noctem, 'far into the night:' cp. Aen. vii. 8 *aspirant aurae in noctem*. **suus**, 'kindly' sleep; i.e. the sleep they love, their own; cp. *vere suo* l. 22.

193. aquantur, 'fetch water,' a military term in Caesar, Sallust, etc.

196. tollunt, the isolated spondee at the beginning of the line well expresses the effort of the bee in rising with the ballast. **inania**, 'light,' 'airy.'

197–200. adeo emphasizes **illum**; see on Ecl. iv. 11. **concubitu**, dative, as *victu* l. 158. **ipsae**, i.e. without the male. There are in each hive male bees, or 'drones,' whose only function is to propagate the species; one female or 'queen' bee, laying in a year from 30,000 to 40,000 eggs; and 'worker' bees, of neither sex, who make the honey and do all the work of the hive. The queen bee meets the males in the air, and not in the hive: hence the fancy expressed in l. 198, held also by Aristotle (Hist. An. v. 21) and Pliny (N. H. xi. 16).

201. Quirites, the distinctive title of Roman citizens.

202. refingunt = 'remake,' is not found elsewhere, but is intrinsically probable. The v. l. *refigunt*, though used by Virgil (Aen. v. 360, 527), Horace (Od. i. 28. 11, Epp. i. 18. 56), and Cicero, always has the sense of 'unfasten.'

204. ultro, 'readily;' used of anything *beyond* what would be expected, here of the unselfish devotion of the bees.

206–209. 'Hence, though each bee is born to a narrow span of life—for a seventh summer is their last—the race abides and never dies; from age to age stands fast the fortune of their line, and grandsires' grandsires swell the roll.' **ipsas**, the individuals, as opposed to **genus**. **excipiat**, 'awaits,' receives from life. **neque plus septima**, 'not more *than* a seventh,' a common Latin idiom with *plus, amplius*, etc., e. g. Aen. i. 683 *noctem non amplius unam*.

210. 'The older Romans, like the Greeks (e. g. Aeschylus), draw their notions of absolute monarchy from the Eastern nations' (Con.). The Roman Empire has come and gone, and despotism in the West is already an anachronism: but the 'changeless' East still supplies us, as it did Virgil, with types of absolute power.

211. The epithet **Medus** (suggesting Persian monarchy) applied to the river Hydaspes (Djelun, a tributary of the Indus) shows vague conceptions of Eastern geography.

213, 214. rupere, perfect of custom or habit. **crates favorum**, 'wicker-like cells.' The regular holes of the combs suggested a wattled hurdle; cp. Pindar's μελισσᾶν τρητὸς πόνος (Pyth. vi. 54).

218. obiectant, i. e. in defence of the queen. **per**, 'in the midst of.'

219–224. Virgil here mentions, without approval or disapproval, the doctrine which he has rejected in G. i. 415—viz. that bees, like all creation, are sharers in and inspired by the world-spirit (**mens divina**), as afterwards expounded Aen. vi. 724 sqq. **haustus aetherios**, 'draughts of ether,' the world-spirit being supposed to consist of a fiery ether.

222. terrasquē, see Introd. p. 17.

224. tenues vitas, 'the subtle flame of life:' souls were supposed to be particles of the ethereal world-spirit, hence *tenues*.

225. huc, i.e. *ad deum*.

227. sideris in numerum, 'to the position or dignity of a star;' cp. Cic. Phil. iii. 6 *homo nullo numero* ('of no account'), Div. in Verr. 19 *cum is tibi parentis numero fuisset* (= *loco parentis*). Other renderings are (1) 'like a star' (*in numerum* = *in modum*, according to Philargyrius, an early commentator), but this is unsupported by usage: (2) 'among the stars,' regarding *sideris* as a noun of multitude—also unexampled.

228. augustam, 'their royal home'—a piece of ironical exaggeration. So most MSS. *angustam*, found in some MSS., would perhaps be more appropriate here.

229. relines, 'unseal,' especially of opening wine-casks by taking off

the pitch that fastened them. **sparsus**, middle, 'sprinkle and rinse your mouth with a draught of water.'

230. fove, of washing, Aen. xii. 420 *fovit ea vulnus lympha.* **sequaces**, 'penetrating' smoke, i.e. that follows and works its way over the hive. So *uri sequaces* ('persecuting') G. ii. 374, *curae sequaces* ('dogging' care) Lucr. ii. 47.

231. 'Twice do men gather the teeming produce'—i.e honey.

232–235. Taygete, one of the Plėiads, put for the rest. The honey is gathered at the rising and setting of the Pleiads. The Pleiads rose about May 28, and set about Nov. 9. **sidus Piscis aquosi**, 'the watery Fish,' i.e. the sign of the zodiac called by that name. As a matter of fact the sun did not enter the sign of the Fish till February, so that it is not strictly accurate to say that the Pleiads (which set in November) 'fled before the Fish.' But **sidus Piscis** is here used generally for 'winter.' **honestum**, 'comely.' **Oceani amnes**, Homer's Ὠκεανοῖο ῥοαί. **tristior**, the Pleiad sinks sadly, as loth to go.

237. morsibus, improperly for the stings: but Virgil is vague as to the bees' offensive weapon, cp. l. 74 above. **caeca**, 'unseen.'

238. in vulnere, local, 'in the wound,' rather than 'as they deal the wound.'

239 foll. If you are so considerate as not to take the honey, you need not hesitate to cut away the empty combs, and clean out the hive, which is liable to be infested with all sorts of insects. **parces futuro**, 'deal gently with their future' (Con.).

241. suffire, 'fumigate.'

242–244. 'For often the comb has been gnawed unknown by newts, and crowded beds of light-shunning beetles, and drones that sit idly at another's board.' The elaborate phrase **lucifugis congesta cubilia blattis** is substituted for the simple *blattae.* **immunis**, properly of a citizen who does not take his due share in the burdens of the state.

245. 'Fierce hornets meet in fight their unequal foe.' **armis**, dative, as is shown by Aen. x. 796, xi. 815, where the phrase *se immiscuit armis* recurs. Others make it abl. 'with stronger force:' but **impar** suggests weakness or inferiority.

246. invisa Minervae, referring to the legend of Arachne, who challenged Minerva to a contest in weaving, and was changed into a spider.

248, 249. sarcire, inf. of purpose, as G. iii. 46, where see note.

250. foros, 'cells;' properly the 'gangways' of a ship, then of the rows of seats in a theatre. The bees' cells are perhaps here called **fori** because of some fancied resemblance between 'rows' of seats in a theatre and the 'rows' of cells in a hive. **floribus horrea texent**, 'weave their granaries with flowers,' i.e. fill up the crevices with pollen of flowers, as described l. 39 above.

255. luce carentum, 'bereft of light,' i. e. of life, a Lucretian phrase.

257. pedibus conexae, 'with feet linked together:' cp. *pedibus per mutua nexis* Aen. vii. 66 (of a swarm of bees).

259. contracto frigore, 'with cramp and cold:' lit. cramped or pinched-up cold—the appearance or affection being transferred to that which causes it.

260. 'Then deeper hums are heard, and long-drawn buzzing.'

261. quondam, 'at times.'

262. sollicitum, 'restless.' **stridit**, the older form of the verb.

263. rapidus, 'scorching,' 'violent;' see on Ecl. ii. 10.

265. ultro, not only giving them honey, but 'even' exhorting them to eat it: see on l. 204 above.

267. tunsum, a poetical artificiality for *tunsae*. **gallae**, 'gall-nut,' an excrescence on flowers.

268, 269. defruta, 'must' boiled down to make it stronger, hence said to be 'thickened (**pinguia**) with hot fire.' **psithia . . . racemos**, 'raisin clusters from the psithian vine,' i. e. raisin-wine of the psithian kind. **psithia**, an unknown sort of vine, mentioned also G. ii. 93.

270. Cecropium, 'Athenian' (see on l. 177), a literary epithet. **centaurea**, 'centaury,' a bitter herb.

271. amello, the 'aster.'

273. caespite, here apparently in the rare sense of 'a root.'

274, 275. ipse, the centre of the flower, as opposed to the petals (**folia**). **violae**, etc. 'there is a purple tinge beneath deep violet hue.'

276. torquibus, 'with festoons twined from it' (the aster).

277, 278. tonsis, 'grazed.' **Mella**, a river not far from Mantua, that falls into the Po.

281, 282. defecerit of a completed, **habebit** of a continuing, state.

283. Arcadii magistri, 'the Arcadian sage,' i. e. Aristaeus, son of Apollo and the nymph Cyrene, a celebrated shepherd and inventor of agricultural arts, hence called *magister* (teacher). He was worshipped in Arcadia, and in other parts of Greece, as a divinity. Cp. l. 317 below.

285. insincerus, 'corrupted.' *Sincerus* of what is 'sound,' 'healthy,' or 'clean,' Ov. Met. i. 190 *immedicabile vulnus Ense recidendum ne pars sincera trahatur*; Hor. Sat. i. 3. 56 *Sincerum cupimus vas incrustare*. This strange notion of generating bees probably arose from their having chosen the dry skeleton of some beast (as hollow trees, G. ii. 453) for hiving. Cp. Samson's riddle about the swarm of bees in the lion's carcase (Judges xiv. 12–18); and the story related by Herodotus (v. 114) about the head of Onesilus, in which a swarm of bees settled and made honey. **altius**, 'far back,' 'from the first.'

287–293. There is manifest redundancy in this description of the Delta of the Nile; yet all MSS. have all the lines, though with considerable variety of order. Possibly some of them were alternate lines, not all intended to stand in one text. Or some may have been retained from a longer passage about Egypt and Cornelius Gallus—who is said by Servius

and the pseudo-Donatus to have been the hero of the second half of this book as originally written. See Introd. to this book.

287. Pellaei, because conquered by Alexander of Macedon (of which Pella was the capital).

290. Persidis, used vaguely for the countries east of Egypt; cp. *Medus Hydaspes* l. 212. **urget**, 'presses,' 'confines.'

291–293. amnis is subject of **discurrit** and **fecundat**. **coloratis Indis**, must = the Ethiopians—a loose use of the term.

294. iacit, 'places' its hopes.

295, 296. ipsos in usus, 'for this very purpose.' **imbrice**, 'tiling:' properly a semicylindrical gutter tile (*imber*), used to cover the lateral junctions of the flat tiles (*tegulae*).

297, 298. 'Add four windows, with slanting light, facing the four winds of heaven.' **a ventis**, 'on the side of,' like *a tergo*, etc. **obliqua luce**, so as not to admit too much light; but how this is done is not explained.

302. 'His battered flesh is mashed through the unbroken hide.' No blood was to be drawn; but Virgil forgets this below, l. 542.

306. rubeant, subjunctive, as usual, after **antequam**, where *forethought* is implied: cp. Cic. de Or. i. 57 *tragoedi cotidie, antequam pronuntient, vocem cubantes sensim excitant.*

309–311. 'And creatures marvellous to behold, first without feet, soon gifted also with whistling wings, crowd together, and assay more and more boldly the unsubstantial air.' **modis miris** qualifies **visenda**, 'noteworthy (lit. to be marked) in strange fashion.' **pedum**, gen. of want, extended in poetry to many adjectives, e. g. *pauper, vacuus, solutus*, etc.

313. erupere, perfect denoting custom. **pulsante**, 'propelling.'

315. extudit, 'worked out.'

316. 'Whence did this new experience among mankind take its rise?'

317 foll. The source of this story is unknown; but probably Virgil followed some Alexandrian writer. For Aristaeus see on l. 283. His mother, the nymph Cyrene, was daughter of the river-god Peneus. The Peneus flows through the vale of Tempe in Thessaly.

319. extremi caput amnis, 'the source whence the river takes its rise,' i. e. the river Peneus.

323. Thymbraeus, from Thymbra in the Troad, where there was a celebrated temple of Apollo.

325. caelum sperare, 'hope for heaven,' i. e. for deification.

326. hunc . . . honorem, 'this crowning glory of mine earthly life,' i. e. his success in agriculture.

328. te matre, 'for all that I am thy son,' i. e. his mother's divine power has not assisted him.

329. felices, 'fruitful,' see on Ecl. v. 37.

331. molire, 'wield,' see on G. i. 329.

333. thalamo sub, '*within* the chamber of the deep river;' *sub*, under the roof.

334, 335. Milesia, see on G. iii. 306. **saturo**, a 'rich' or 'deep' colour.

336. Drymoquē, see Introd. p. 17.

337. 'With bright locks streaming o'er their fair white necks.' For the construction see on Ecl. i. 55.

338. Probably a copyist's insertion from Aen. v. 826: omitted by the best MSS.

343. Ephyre atque, for the hiatus see Introd. p. 18.

344. tandem positis sagittis, 'her arrows at length laid by,' i.e. Arethusa, who was a huntress, had returned from the chase, and joined her fellow-nymphs beneath the river.

345. curam, not Vulcan's stratagem to catch his unfaithful wife (Hom. Od. viii. 266 sqq.), which was successful; but his previous anxiety, which was fruitless.

347. a Chao, from the time of chaos.

348. fusis, ablat. of instr., 'carrying down with the spindle.'

353. non frustra, 'not without reason.'

354–356. 'See! Aristaeus' self, thy chiefest care, stands sadly weeping by thy father Peneus' stream, crying out on thee by name for thy cruelty.' **tibi**, dat. ethicus. **Penei**, dissyllable by synizesis. **genitoris**, see on l. 317 above.

357. nova, 'strange.' **percussa mentem**, like **auratus cornua** l. 371, are examples of the accusative after passive participles in imitation of the Greek. See on Ecl. i. 55.

361. 'All round him, arched into mountain shape, stood the wave.' Virgil translates Hom. Od. xi. 243, 4 Πορφύρεον δ' ἄρα κῦμα περιστάθη οὔρεϊ ἶσον Κυρτωθέν.

366. What he sees is the *sources* of the various rivers.

367. diversa locis, 'each in his own place;' lit. 'separate in respect of their places.'

370. saxosus sonans, 'with its rocky roar,' adverbial use of adj., like *tarda volventia* G. i. 163, *gravis incumbens* ii. 377, *magnus fluens* iii. 28.

371. 'With two gilded horns on his bull's brow.' River-gods were always represented with the head of a bull, either as a sign of strength, or to denote their bifurcating streams. The idea of the 'gilded horns' was no doubt suggested by the custom of gilding the horns of oxen for sacrifice: but there may be a further reference to the particles of gold supposed to be found in the river Po.

373. purpureum, the 'dark-blue' sea, Homer's ἅλα πορφυρόεσσαν or πορφυρέην. **violentior**, the Po is now a less rapid stream, perhaps on account of the elevation of its bed.

374-377. pendentia pumice tecta, 'a hanging roof of stone'—hanging in respect of the stone which composes it: cp. Aen. iii. 442 *Averna sonantia silvis*. **fletus inanes**, 'idle tears,' a sort of conventional epithet. **manibus**, 'for the hands.' **tonsis mantelia villis**, 'napkins of shaven wool.'

378. reponunt, 'keep placing' (over and over as they were emptied), see on G. iii. 527.

379. Panchaeis, 'Arabian,' from Panchaea, a fabulous island near Arabia. **adolescunt**, 'blaze' (in this sense ἅπαξ λεγ.). Virgil seems to use it as = *adolentur*, 'are kindled,' for which sense cp. Aen. i. 704 *flammis adolere Penates.*

380. Maeonii, 'Lydian,' Maeonia being the old name of Lydia.

385. 'Thrice leaped the flame to roof-tree and shone back' (Blackmore). **subiecta**, i. e. from below. Wine was poured on the altar at the close of a sacrifice, partly to quench the flame, partly to create a sudden blaze, which was auspicious (Ecl. viii. 106).

387. Carpathio, the 'Carpathian' sea, i. e. the sea between Rhodes and Crete, from Carpathus, an island there.

388, 389. caeruleus, 'sea-coloured:' the gods of the sea were represented as of a bluish-green colour. So *mater caerula* (of Thetis) Hor. Epod. 13. 16. The **piscibus** are the same as the **bipedum equorum**, i. e. mythic sea-horses, whose hind quarters merged into a fish's tail. **metitur**, 'traverses,' lit. 'measures,' Homer's ἅλα μετρήσαντες. 'Courses over the mighty deep with his fishes, even with his yoked chariot of two-footed steeds.'

390, 391. Emathia, i. e. Macedonia, of which it is a part. **Pallene**, one of the peninsulas of Chalcidice in Macedonia. Proteus in Homer inhabits the island of Pharos close to Egypt: his connection with Macedonia is a later legend.

393. sint, etc., the subjunctives denote a *class*, 'everything that is.' **mox** with **ventura**. **trahantur**, 'are drawing nigh.'

395. turpes, 'unsightly.'

397. eventus secundet, 'prosper the issue.'

400. circum haec, 'against these barriers his craft will at last break and come to nought.' **inanes**, proleptic with **frangentur**.

403. secreta, 'the old man's retreat.'

407. horridus, 'bristling.' **atra**, 'deadly.'

410. tenues, 'fleeting:' a fixed epithet, like Homer's ὑγρόν.

418. habilis, 'supple.'

420. Repeated Aen. i. 161. **sinus reductos**, 'secluded inlets.'

421. deprensis, 'storm-caught.' **olim**, 'at times;' cp. Hor. Sat. i. 1. 25 *ut pueris olim dant crustula blandi Doctores* and the use of *quondam* Aen. ii. 367.

424. nebulis obscura, 'hidden in a mist.' **resistit**, 'stands waiting.' Con. suggests that the word may here have the special meaning 'stands off,' 'retires.'

425. rapidus, 'violent,' 'scorching:' see on Ecl. ii. 10. **Sirius**, it is the season of the dog-star, when the sun is hottest.

427, 428. hauserat, 'had consumed,' i. e. completed half his course in heaven. The idea is that of swift motion seizing upon and absorbing space: cp. *carpere iter*, *campum corripere*, etc. **ad limum** with **tepefacta coquebant**, 'the rays had warmed and were baking to the very mud the hollow streams with their parched channels.'

431. rorem amarum, 'salt spray,' lit. 'dew.'

432. somno, prob. dative, 'for sleep.' **diversae,** 'here and there.'

433. olim, 'at times,' see above l. 421.

437. cuius, i.e. Proteus; 'as soon as Aristaeus found a chance of (touching) him.' **quoniam** (*quum-iam*), here in its older and temporal sense, as frequently in Plautus, e.g. Trin. i. 2. 75, 112: cp. the double use of *quum*.

441. miracula rerum, 'all strange shapes on earth.'

445. nam, like γάρ (e.g. Il. i. 123 Ἀτρεΐδη . . . πῶς γάρ τοι δώσουσι γέρας μεγάθυμοι Ἀχαιοί;), introduces a question. In classical Latin it is generally subjoined to the interrogative, *quisnam*, *quidnam*, etc.

447. neque . . . quidquam, 'nor can you deceive me in aught.' Other renderings are (1) 'nor can aught escape you,' which is tempting: but the harshness of having to supply **fallere** with a different subject after **velle** would be extremely great; (2) 'nor can one deceive you in anything.' This is open to the same objection as (1), and is a less natural rendering.

449. lassis, 'my weary state;' cp. *fessis rebus* Aen. iii. 145. The v. l. *lapsis* has much less MS. authority. **quaesitum,** supine.

450, 451. vi multa can hardly refer to the external compulsion, but must denote the vehemence of Proteus' look. 'The seer in answer vehement at length Rolled on him eyeballs glaring with grey light' (Kenn.). **glauco,** 'bluish-grey,' because Proteus was a sea-god: see on l. 388 above.

452. fatis, probably dative, 'to reveal the fates,' rather than modal ablative.

453. nulliūs, for the quantity see Introd. pp. 16, 17.

454–456. 'Great is the crime for which you are atoning; 'tis Orpheus, wretched for no fault of his own, that is calling forth, should fate permit, this punishment of yours, and raging grievously for his ravished bride.' **haudquaquam ob meritum,** best taken with **miserabilis.** Other renderings are (1) to refer the words to Aristaeus, 'penalties undeserved by thee.' But it seems impossible to reconcile this with **magna luis commissa** in the preceding line; (2) to translate (with Serv.), 'penalties less than you deserve,' 'in nowise for your deserts.' This makes good sense, but the expression would then be strained and ambiguous in the last degree. **ni fata resistant** implies a suppressed apodosis, e.g. *ratas futuras*.

457–459. dum fugeret, 'while striving to flee;' the subj. is due to the purpose implied: cp. Aen. i. 5 *multa . . . bello passus, dum conderet urbem*. **per,** 'along' the stream. **moritura,** 'doomed' (to die). **servantem** implies the idea of keeping close to, 'haunting.'

460. aequalis, 'of her mates.'

461–463. For the hiatus after **Rhodopēīaĕ** and **Getae** see Introd. pp. 17, 18. **Pangaeus,** mountain in Macedonia. **Rhesi tellus,** i.e. Thrace. **Getae,** tribe in the north-east of Thrace. **Actias Orithyia,** 'Attic Orithyia,' daughter of Erechtheus, king of Athens, who was carried off to Thrace by the North Wind. Acte ('coast') was an old name for Attica.

472. simulacra luce carentum, from Lucr. iv. 35.

475–477. From Od. xi. 38 sqq.; repeated Aen. vi. 306–308:

There lords and dames advanced in solemn train,
And stately heroes quit of life's campaign,
With lads and girls to loss of wedlock doomed,
And youths before their parents' eyes entombed' (Blackmore).

magnanimum, old form of the gen. in *-um*, superseded by the later form in *-rum*. It is not uncommon in Virgil with substantives, e.g. *deum*, *virum*, *divom*, etc.; but very rare with adjectives.

480. interfusa, 'streaming between'—i. e. among them as it wound round and round.

481, 482. Leti with **domus** as well as **Tartara,** 'the very home and central deeps of Death.' **caeruleos . . . angues,** 'their hair entwined with livid snakes:' for the constr. see on Ecl. i. 55.

484. rota orbis, 'circle of the wheel.' Both words mean 'wheel' or 'circle;' and the expression is an intelligible variety from the more usual *orbis rotae*. **vento,** instr. abl. The wind falls charmed by the song, and ceases to drive on the wheel. Cp. Ecl. ii. 26 *cum placidum ventis staret mare* (where see note).

491. animi, 'in heart;' see on G. iii. 289.

496. natantia, 'swimming,' here applied to the dim, failing sight of a dying person.

500–502. fugit diversa, 'fled away.' **umbras,** not Eurydice's shade (as Aen. iv. 571), but the 'darkness,' at which Orpheus vainly clutches. **praeterea,** 'hereafter.' **portitor,** Charon.

504. faceret, past deliberative, 'what was he to do?'

509. haec evolvisse, 'unfolded this tale.'

517, 518. Tanais, the Don, a river of Russia. **Rhipais,** see on G. iii. 382.

520. Ciconas, a Thracian tribe. **quo munere,** 'by this service of his,' i. e. his constancy to the memory of Eurydice.

524. Oeagrius, Oeager was king of Thrace and father of Orpheus, whence the epithet is specially appropriate.

527. toto flumine, local abl. 'all along the stream.'

529. spumantem, etc., 'wreathed the foaming wave beneath the eddy,' i. e. the eddy made by his leap into the water. The 'foaming wave' denotes the water disturbed by the body shooting along underneath.

530. at non, Cyrene did not leave him so hurriedly. **ultro,** without waiting to be appealed to, 'straightway:' see on l. 204 above.

535. pacem, 'pardon.' **faciles,** 'gracious.'

540. intacta, that has never felt the yoke.

543. ipsa, as opposed to the blood.

547. The meaning appears to be that after revisiting the grove, and finding the bees, he will know that Eurydice is appeased, and will *then* sacrifice a calf to her as a thank-offering.

549. excitat, 'builds.'

556. stridĕre, the older form of the verb: cp. l. 262 above.

558. uvam demittere, 'lower their cluster,' of the swarm of bees; a metaphor suggested by Hom. Il. ii. 89 *βοτρυδὸν δὲ πέτονται.*

560. dum fulminat, etc., this refers to Augustus' triumphant progress through the East in 31 B.C. after the battle of Actium.

562. viamque, etc., 'pursues the path to heaven,' i.e. to immortality. **Olympo,** poetical use of dative instead of prep. and case, like *it caelo clamor*, etc.

564. Parthenope, Naples, so called from one of the Sirens, who was said to have been buried there.

565, 566. These two lines refer to the Eclogues, the last being almost a repetition of Ecl. i. 1. **carmina . . . pastorum,** 'sported with the shepherd's muse.'

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